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THE WORK OF
ANTHONY VAN DYCK

REPRODUCED IN
FIVE HUNDRED AND THIRTY-SEVEN
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WITH A BIOGRAPHICAL INTRODUCTION

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ANTHONY VAN DYCK

HIS LIFE AND WORK

DURING the days of the short pontificate of Gregory XV, Rome was the residence of quite a number of Flemish students of art, who formed an unruly company. The young fellows, after their daily drudgeries at the studios and galleries, amused themselves nightly, in the good old jolly fashion, with wine, women and song. The citizens of Rome had no great liking for them and regarded them with little favor. These students had formed themselves into a kind of Guild or Brotherhood, so that they might find in each other's society some relief from the tedium of work and the monotony of an exile from home. Of all the members of this Guild, but one achieved fame—he was Anthony Van Dyck. Even in those early student days, Van Dyck was the " swèll " and dandy. Whether he sat in smoke-filled taverns or mixed with his wine-drunk companions, " his manner remained the same, more that of a nobleman than of a common burgher. He wore striking costumes, the fitting outward mark of the man of high ambitions. Costly jewels and pendulous feathers decorated his hat, across his breast was a gold chain, and servants followed him wherever he went, causing him to be gazed at by everybody."

This is how Bellori, the art critic, describes Van Dyck's appearance in Rome, and his words are a commentary on Van Dyck's portrait of himself. Informed by his mirror and also, probably, by the smiles of women, Van Dyck became early aware of his good looks, and, from his sixteenth year, painted portraits of himself in every conceivable pose. In the boy's portrait, we find the soul of the man still unawakened, and, although the features are captivating, there is yet a repellent expression in them, as of one who had tasted of the forbidden fruit of the tree of knowledge before his time. The boy grew up to be a pale, nervous man, with a face of soft beauty. Van Dyck could then write the lucky word " Sir " before his name, for the son of the silk mercer had been made a Knight of the Garter.

His countenance radiated the full sunlight of royal favors. But the passing of the years and the rise in social status could not change the nature of the man. Van Dyck, more highly honored than others of his calling, remained to the last the weak, sensual, pleasure-loving being. His portraits continue to reveal an almost shocking feebleness of character, a Narcissus-like infatuation with his own beauty, a conscious and rarely repressed look as of the dreaming coquette, and the vanity of one who prided himself rather on being a cavalier than an artist. In none of his portraits do we find the man, who owed everything to his art, represented either with palette, brush or easel. These vulgar tools of the craftsman must not obtrude themselves on the knightly dignity of the chevalier.

Van Dyck, undoubtedly, possessed one of those peculiar natures we call feminine. It is reflected, not only from his portraits of himself, but from every canvas he ever painted. It is the characteristic of his art. He was denied the great idea, the profound thought, the vision of inner things, the power to undertake the daring adventure. He was the virtuoso of refinement, the clever romancer of the unreal. It was not in him to be a revealer of visions, but he could so reproduce the obvious that it had the appearance of possessing new qualities. Goethe said to Riener: "Women are peculiar in this respect, that they take what man completes and finishes and use it for their purposes. The man creates, the woman spends." In this sense Peter Paul Rubens was the man to Anthony Van Dyck the woman. And Fromentin's question: What would Van Dyck have been without Rubens? though it sounds rhetorical, is really pertinent.

Young Van Dyck—he was born in Antwerp on May 22, 1599—learned the rudiments of his art not from Rubens, but from his mother Maria Cuypers, who taught him how to handle the paint brush and use his colors. She had made some small reputation in Antwerp as a tasteful painter of small canvases. She died, however, in 1607, weakened from the labor of continual child-bearing, and the boy's education was taken in hand by Hendrik Van Balen. The new teacher was of the old school. His pictures are really enlarged miniatures, and there exists an early work of Van Dyck's, the "Madonna with Child and St. Anne," which is distinctly reminiscent of this teacher's Philistine manner. How long Van Dyck remained under Van Balen's tuition is not known; but on the 11th of February, 1618, the young artist was elected a member of the painter's Guild of St. Luke. All Van Dyck's works up to this time bear witness to his acquaintance with the paintings of Rubens.

Bellori tells us that Van Dyck's duties when in Rubens's studio consisted in making small finished copies in grey tints of the master's gigantic pictures for the engravers. Such a copy by Van Dyck of Rubens's " Peter's Marvellous Draught of Fishes," is to be seen at the present time in the London National Gallery. Documents also exist which prove that Van Dyck was employed by Rubens to make enlarged drawings of his designs illustrating the deeds of Consul Decius Melus for the Gobelins Tapestry Factory. The originals of the designs are now in the Liechtenstein Gallery in Vienna. Van Dyck must have been working on these enlarged drawings in Antwerp, because on the 29th of March, 1620, Father Jacob Tirinus, the Prior of the Jesuit College of that city, had entered into an agreement with Rubens for thirty-nine sketches for the roof of the Church of the Jesuits, in which it was stipulated that Van Dyck should be the artist to reproduce these sketches in large size. This was the same Father Tirinus who, later, commissioned a painting from Van Dyck for the decoration of a side altar of the Church.

Like most Flemings, Van Dyck had a genius for work. The pictures he painted in his youth alone exceed in number what other artists accomplished in their whole lives. A remarkable fact about these early pictures of a young man scarce twenty years old is, that many of them, such as the " Head of a Negro," in the Museum at Brussels, and the powerful " Brazen Serpent," in the Prado, are catalogued and prized as masterpieces by Rubens. Van Dyck, at this period of his career, when he was working under Rubens, may be compared to an actor imitating the gestures of a king, but varying them in accordance with his own feelings and power of expression. The pictures by Van Dyck at this time seem to be even more Rubens-like than those by Rubens himself. At times certain paintings, like "The Descent of the Holy Ghost" (in the Kaiser Friedrich Museum in Berlin) and the " Crucifixion of St. Peter " (in the Brussels Royal Museum), strike us as being caricatures of the master's art. What Van Dyck lacked, more than anything else, was the artist's tact. He had, also, a horror of empty spaces—the beginner's fear that he might not sufficiently fill in his canvases. If we examine his " Christ Bearing the Cross " (in St. Paul's Church, Antwerp), or his representation of " The Good Samaritan " (in Podhorze, the residence of Prince Sanguszko), we shall see that the heads are struggling with each other, as if each figure were pushing its neighbor aside. On the other hand, in the early " Martyrdom of St. Sebastian," we have a brown drapery, the reason for the introduction of which into the

painting is not at all evident, actually hanging from a tree! As for St. Sebastian himself, the young martyr, with his pain-drawn face, he seems to have stepped out of the grey horse like some Trojan from the wooden stallion. Further, the rider sits the animal badly, and the two soldiers, one above and the other below the rider's arm, affect us unpleasantly. But on a first glance no one would notice these blemishes—the defects in the composition are lost in the rich coloring. It was for this reason that Van Dyck encircled the white nude body of the saint (for the model of whom he did not consider himself too ugly) with the dark, rich tones of the green-brown of the drapery, the more reddish brown of the naked bodies of the attendants, and the ghostly dark blue of the atmosphere.

Van Dyck achieved a purer triumph in compositions that were far less puzzling in the bust-portraits of the Apostles, of which two series are in existence, and especially in his various representations of St. Jerome. The subjects suited Van Dyck, because of the possibilities in them for artistic contrasts. One of these St. Jerome paintings hangs in the Dresden Gallery next to a painting by Rubens of the same subject. It presents to us the saint as a hermit. A comparison between these two works will help us to understand Van Dyck. The Jerome of Rubens is a man who has, without hate, retired from the world, so that he might grow in lonely contemplation of God and find his joy in communion with the Cross of the Saviour. A deep sleep has overcome the lions, and not a breath of wind stirs the leaves of the trees in the cool, radiant air. In Van Dyck's painting the almost leafless branches of the gnarled and clefted tree sway like the arms of a penance-preacher in the dark blue air. Jerome himself is shown as a powerful man, with the muscles and enormous brown hands of a gladiator. His eyes are rolling in mad frenzy, and where, in Rubens's picture, the right hand rests on a rock, here it is grasping a stone with which, the next moment, it will beat the body's breast. And this is the saint famous for the elegance of his letter-writing!

We smile at this " terrible " kind of melodramatic portraiture, for we see at once it is but a piece of affected decoration. The art of painting manly strength was never one of Van Dyck's gifts. His apostles and saints are either copies of Rubens, or they belong to the heavenly court of the Venetians.

But if to Van Dyck was not granted the power to express manly strength, he certainly could picture feminine grace and beauty, and picture it as no one before him had been able to do. And it is as

a painter of women that he made his reputation and maintained his eminence. In these connections it is instructive to compare "The Drunken Silenus" by Van Dyck in the Brussels Museum with the picture of the same subject by Rubens in the Munich Pinakothek. Rubens gives us an Anacreonitic wine-god. Van Dyck portrays a drunken old man. Rubens's rich, pagan laughter was a mystery to Van Dyck. And this is even more evident in the picturing of the god's sober companions, especially in the face of the one woman who is encircling the thick arms of the old man with the delicate hands of a Magdalene. These white, tapering fingers never swung the *thyrsis;* these bloodless lips are not the lips of a priestess of Dionysos Bacchus, and this woman, with her dark-ringed, tired eyes, confessing sin, is surely of no Hellenic breed. A purer type of Van Dyck's women is the study of a head for "The Brazen Serpent" in the Prado. This creation of an over-refined culture is not to be met with among the works of the painters of the Renaissance, nor in those by Rubens; its pale beauty points to Rossetti.

Van Dyck, as a painter of portraits, was held in such high esteem in his own days that it was not thought possible he could paint anything else. It thus happens that many of his religious and mythological pictures were taken for the work of Rubens, and have since been ascribed to that master. It was William Bode, to whom we are much indebted for many valuable researches into the history of the development of young Van Dyck's career, who was the first to appreciate and write about the artist's peculiar powers. "The characteristics of Van Dyck's painting," he writes, "are an extraordinary luminosity of the flesh tints, and warm, uniform fair lights with cool grey shadows, which are often black in the deepest darkness. Rubens's flesh coloring is composed of bluish half tones, brown shadows, and reddish lights. In Rubens's work the shadows between the fingers and round the muscles of the ears and mouth throw a red reflection; in the similar places in Van Dyck's paintings there is a distinct black line."

Was Van Dyck, the great artist, also a great portrait painter? The answer to this question will be found in a comparison between his best delineations with those of the great masters of portraiture.

In the London National Gallery there is a bust, by young Van Dyck, of the Flemish patron of art, Cornelius Van der Geest. From the dark background in which the black garment of the figure seems to sink only the white ruffs and the hand stand out in sharp relief. "A Rembrandt!" many of us exclaim; and yet Van Dyck

was poles apart from Rembrandt as a painter of portraits. His creations are not representations of this or that individual, but are really fantasies on themes, such as "The Youth," "The Maiden," "The Wife," or "The Old Man." His delineations of human character began and ended with the outer skin; he neither saw nor could he paint what was below the surface. Van Eyck's and Memling's essential sincerity or Holbein's cruel honesty must not be sought for in Van Dyck. He never disfigured a woman's face with a wart, or told frankly the tale of natural ugliness of the countenance of a man like old Thomas Godsalve in the famous double portrait by Holbein in the Dresden Gallery. Not that Van Dyck flattered his models; but he told only those truths which he knew would sound pleasantly in the ears of the lady he was addressing. He found that his patrons were more interested in the appearances of things than they were in the realities; they asked of the artist to impart to his presentations of them a distinction which they did not possess, or which was theirs only by the accidents of position and title. And Van Dyck accommodated them to the best of his wonderfully facile powers. And here is the line of demarcation between Van Dyck and Titian with whose portraits those of Van Dyck have been often compared.

Titian, the artist of the Renaissance, like Van Dyck, painted the men and women of his time who belonged to the aristocracy. But, unlike Van Dyck, he painted those men and women as they really were and not as they seemed to be. Van Dyck was content with picturing the outward elegance and noble pose of his lordly ladies and gentlemen; Titian, on the contrary, looked beyond the mere accidents of appearance, and revealed the soul's secret. It might be but in a motion of the hand, or the play of a glove, but the secret was laid bare. In the whole world of humanity there are no two people exactly alike, and Titian never painted two portraits alike. He varied his color schemes, suiting them, even in the smallest particulars, to the individuality of his model. Van Dyck, on the other hand, worked after generally accepted ideas about the nobility. He had one method, and one method only, which consisted in producing effects in harmony with what everyone recognized as the marks of the nobility—the proper gesture, the right pose, the carefully arranged and due accessories, down even to the arm-chair, all were parts of one formula. Van Dyck was not at all concerned with the painting of character. Indeed, in this respect, he was far behind many of his contemporaries who were much inferior to him as an artist.

If we compare Van Dyck with Velasquez, we shall find here

also the Fleming to be of a different order of genius from that of the Spaniard. The people of Velasquez are real and they are themselves, not actors showing off their powers on the stage of their particular lives. Velasquez's models are never self-conscious or anxious about the impression their portraits will make on others. When Velasquez avoids the sentimental note he paints the portrait rather cold. Van Dyck sometimes did likewise; but the effect of the method in Van Dyck's portraits is far from that intended. In the portrait of the wife of Jan Woverius, the mother's hands are holding those of the little daughter—certainly a happy idea—but the painter utterly fails to realize the spirit of the action. Again, in the famous double portrait of Frans Snyders and his wife, the woman has her hand in that of her husband's, but there is not a touch of real feeling in the act. Her eyes are asking the painter: "Is this the right position?" How different is the same act in its impression in Rembrandt's "Master-Builder and His Wife," where the man and the woman seem to be born for each other! Van Dyck compels us to think of the professional photographer. He is not, of course, to blame that these modern fourth-rate masters imitate his poses, gestures and properties. But why do they not learn from Rembrandt; and why have not the portraits of Titian and Velasquez been thus popularized?

Each picture by the young Van Dyck became the herald of a steadily growing fame, for which neither Antwerp nor Belgium was entirely responsible. In 1618, Lord Dudley Carleton had declined a large canvas, "Achilles among the Daughters of Lykomedes," which Rubens then offered him in exchange for some antiquities, because Van Dyck had painted it, and Rubens had only gone over it. Four years later, however, Thomas Howard, Earl of Arundel, the first British collector of the "great style," begged the gay young artist, whose acquaintance he had made in Rubens's studio, to come over to England. The agent who was then acting for the Earl gave him but little hope of succeeding in his efforts. "It will be difficult," he writes to the English Mæcenas, under date July 12, 1620, "to persuade Van Dyck to leave his native land, especially as he sees the riches Rubens is amassing." But on the 20th of November of the same year, Toby Mathew, an agent of Lord Dudley Carleton, writes his employer: "Your Lordship will have heard that Van Dyck, the famous pupil of Rubens, has left for England, and has obtained an annual pension of two hundred pounds sterling from the King."

Van Dyck, probably, had not been able to withstand the tempt-

ing bait. In Antwerp he had played the thankless secondary role of the prince waiting for the throne to become vacant. In England, on the contrary, he would not be under the necessity of travelling in the retinue of a monarch. The glitter of the title of Court Painter blinded the young man's eyes; and Rubens, who was always anxious for Van Dyck's welfare, advised him to seize hold of the munificent offer with both hands. In London, however, Van Dyck was quickly disillusioned. To James the First, the caricature of a crowned philosopher, art was what Hecuba was to the player in Hamlet. Moreover, the King's own Court painters, Paul Van Somer and Daniel Mytens, were not willing that their feeble flickerings should be outshone by this newly risen sun. The result was that, instead of being given important commissions, Van Dyck was set to work to copy works by Paul Van Somer. The inevitable happened, and, towards the end of February, 1621, Van Dyck was given his passport and allowed leave of absence for eight months. Whether this meant that the young artist had been given his *congé*, or that he had declined to sink to the level of a copyist of Somer, is not known. This, however, is certain—he left England for his native home. Rubens received him again with open arms, and it is to be noted, that at no time was the friendly relationship between master and pupil so intimate as it was on Van Dyck's return from England. In a splendid portrait of this period, now in the Hermitage, Van Dyck painted Isabella Brant, Rubens's beautiful wife, picturing her as a young queen, seated on a throne before the entrance to Rubens's palace. He also had the further pleasure of painting his own portrait by the side of the great Fleming. The picture is, unfortunately, lost; but Rubens accepted both paintings by his favorite pupil, and gave him, in his princely manner, a magnificent grey horse, the finest stallion in his stables, as a mark of his appreciation and affection.

It was on this horse that Van Dyck, following the oft-repeated advice of Rubens, set out on his journey to Italy, on the 3rd of October, 1621. The young artist came to Italy not unacquainted with the works of the painters of the South. In Rubens's house Van Dyck had seen many examples of the best Italian and Venetian masters, and that he had not passed them by with indifference may be seen in a copy of his equestrian portrait of Charles V, the original of which is now lost, the model for which was Rubens himself. In "The Drunken Silenus," the young Bacchante caused that painting to be ascribed to Giorgione. The St. Martin in the painting for the Church of Saventhem is markedly reminiscent of Titian; and

the portrait-group in Earl Brownlow's house at Ashridge, might have been painted by a Venetian. The question arises: Were these painted at Antwerp or while Van Dyck was in Italy?

On November 20, 1621, Van Dyck rode into Genoa and was welcomed by the small colony of fellow-artists from his native land who found a good market for their artistic talents in that city. He met here Lukas Van Uffel, the engraver on copper and art-dealer, with whom he struck a close friendship. Jan Roos, the animal painter, studied with Van Dyck, while in Genoa, although he was his senior by eight years. Finally he fraternized with the brothers Lukas and Cornelis de Wael, whose father's portrait Van Dyck had painted in Antwerp. Van Dyck, however, did not confine himself to the society of his fellow-countrymen during his stay in Genoa. The name of Rubens was well known in the city and, as a consequence, doors were opened to Van Dyck, Rubens's favorite pupil, which were closed to other artists. Those proud patricians, the Balbi, the Pallavicini, the Spinola, the Imperiale, the Adorno and the Lercari, gave a most friendly reception to the son of the merchant of Antwerp; and their great ladies, it was whispered, were even kinder to the young man with the Greek-like beauty.

In spite of the many attractions Genoa held out to him, Van Dyck left it for Rome—the everlasting goal of all painters who come from the North. In Rome, however, the wonderful things—the glory of the antique world, Michelangelo and the Vatican—were strange to him; he never could be at home with them. He left them and went to Florence, where he met Justus Sustermans, a playmate of his boyhood days, who had been made a member of the Guild of St. Luke at Antwerp on the same day with Van Dyck, and who was now painter to the Medicean Court. From Florence he went to Bologna, for a short visit, and then the hour struck when he was to see the doves flying round the slender tower of St. Mark's. In Genoa, Van Dyck had been the master; in Venice he was once more the pupil, wandering, sketch-book in hand, from church to church. In Venice he wasted no time in social amenities or amusements, but applied himself earnestly to study. Here was his real home. Here he met Lady Alethea Arundel, an enthusiastic lover of art and the wife of his English patron. He went with her to Mantua, where the Duke himself placed round his neck the golden chain of a knight. He also visited many of the other cities of northern Italy.

It would have pleased Lady Arundel most if she could have brought her husband's protégé back with her to England; but Cardi-

nal Guido Bentivoglio, who had known Van Dyck in the Netherlands, begged the artist to pay a second visit to Rome. The artist gladly listened and as gladly obeyed. Once in Rome, he was given two commissions by the Cardinal, both of them portraits of himself. The two portraits of Bentivoglio, one a bust and the other life-size, astonished Rome by their splendor. Van Dyck's art became the talk of the city, and the entire Papal Court showed itself eager to be painted by this wonder-working artist. Among the noble sitters before his easel was no less a personage than Maffeo Barberini, who shortly after became Pope Urban VIII. From Rome Van Dyck went again to Genoa, to execute a commission for the portrait of the Spanish Viceroy, Philibert Emanuel of Savoy. Other orders soon came, and in a very short time he was overwhelmed with patronage. Nobles asked for their portraits, and oratories and churches for altar-pieces; but Van Dyck was compelled to leave Genoa because of the plague which was ravaging the city. He rapidly completed the work he had begun and left for his journey home.

From Sicily, Van Dyck had brought with him, as a most valued souvenir, a pen-drawing of the then highly-esteemed Cremonese painter, Sofonisba Anguissola. The old lady of 96, although she could no longer hold the brush, was still a reigning spirit in the world of art. She gave the young Fleming such sound advice that Van Dyck said, in Genoa, he was more indebted for his art to a blind old lady than to all his studies of the most noted masterpieces. If this remark of the historian Soprani is to be taken seriously, and not as the language of light-courtesy, then Van Dyck was surely ungrateful to those masters in art whose creations he has recorded in his sketch-book, in a series of remarkable pen-drawings. This invaluable diary, now in the possession of the Duke of Devonshire at Chatsworth, shows that Van Dyck's sight was not injured by these æsthetic spectacles. He drew the Aldrobandinian marriage; he drew after Raffael and after his countryman Brueghel, and after Dürer. The largest part of this sketch-book, however, is filled with drawings after the great Venetians of the *Cinquecento,* from Giorgione to Paul Veronese and Tintoretto. Here again we find that Van Dyck was more concerned with the thoughts of Titian than with any of the others. It is not to be wondered at that so many reminiscences of Titian are to be met with in Van Dyck's paintings.

Van Dyck had not wasted his time in Italy. A veritable fury for work had seized him and sent him from one painting to another.

As late even as 1780, when many of his paintings had been widely scattered, there were in Genoa ninety-nine canvases by Van Dyck, of which seventy-two were portraits. Many of these are to be seen to-day in the private homes of England, or in continental museums. Perhaps the finest of the Van Dyck portraits of this Italian period is that of Cardinal Bentivoglio, which is now in the Pitti Palace in Florence. The painting depicts a man of sublime thought and noble bearing, and in Whistler's language, is a symphony in red. In the same gallery is the spiritual head of the Madonna looking upward, which is also of this period.

The plague was not the only cause which drove Van Dyck out of Genoa. There was talk of intrigue and slander also; but of this talk we know nothing very definite. It may be that his return to Antwerp was made absolutely imperative because of business in connection with his father's legacy, who died in 1622. It has been stated that he left Genoa in 1625, but it is more likely to have been in the spring of 1627. On his way north to Antwerp, he stayed at Aix with Rubens's learned friend, Peirsic, and he was also in Paris, and, for reasons not quite evident, went even to London. This London visit was most untimely. His patron, Lord Arundel, was no longer in favor with the King. In his stead was the mighty and magnificent Duke of Buckingham, who had obtained the position of Court Painter for his favorite artist, Daniel Mytens. During this stay in London, Van Dyck never once saw the King in audience. His vanity was deeply wounded, and he gladly left the English capital for The Hague to execute a commission from the Stadtholder Friedrich Heinrich Von Oranien for portraits of this sincere admirer of his art and of his wife Amalia Von Solms-Braunfels. During this visit to Holland Van Dyck met Frans Hals and, as Houbraken relates, exchanged a friendly kiss with him. They painted each other's portraits; but unfortunately, the paintings are now lost.

Van Dyck's return to Antwerp came just at the right time for him. The devastating fury of the Spanish invasion had ceased, and peace once more reigned over the desolated land. The churches which had been either despoiled or destroyed had to be repaired or replaced to become strongholds against Protestant heresy. Their decoration demanded large altar-pictures, and Rubens was away, seeking distraction of mind after the death of his beloved wife, Isabella, in diplomatic affairs. For seven years Van Dyck reigned supreme in Antwerp, held in as high esteem as was Rubens. Of the many paintings of these years, the Van Dyck Exhibition of 1899,

held at Antwerp, drew a goodly portion from the dusk of churches and from the forgotten shelters of provincial museums. All these works are reminiscent of Van Dyck's Venetian pilgrimage—of Guido Reni rather than of Titian; and as the painter was fully conscious of his lack of creative gifts, he drew freely from the rich treasure-house of Rubens into which he had been welcomed in the days of his youth. When his countrymen compared his "Christ on the Cross," in the Mechlin cathedral of St. Romualds, with the so-called "coup de lance" of Rubens; when they placed side by side "The Erection of the Cross," in the Church of Notre Dame at Courtrai, with Rubens's painting of the same name in the Dome at Antwerp, they could say, "almost like Rubens." Van Dyck swallowed the bitter criticism as best he could. When he asked eight hundred gulden from Rogier Brage for the Courtrai "Erection of the Cross," the jovial Canon sent him back a letter in verse, in which he offered Van Dyck a hundred pounds, and told him that if the sum was not to his liking he could go to other patrons. No church dignitary had ever treated Rubens in such fashion; but Van Dyck not only accepted the offer, but sent the Canon the sketch for the painting, and received in return for it a gift of a dozen sugar-cakes.

Unfortunately for Van Dyck's art the man was not gifted with the power to portray strong, dramatic situations. By temperament he was lyrical, not reflective; so that it is in representations of suffering, sorrow or self-denial that his lyrical art found its happiest expression. Three such pictures he had painted while in Italy, and these he now repeated and permitted his pupils to repeat: the "St. Sebastian," the "Christ on the Cross," and the "Burial of Christ." In these paintings the powerful pathos of Rubens is subdued to an expression of quiet grief. The people of Antwerp were, however, right in preferring Rubens to Van Dyck. Rubens objectified his visions into form and color in the spirit of Michelangelo; he could not accommodate the full flowing tide of his temperament to the particular tastes of his time—this Titan was no servant. With Van Dyck it was quite otherwise. He was the very offspring of the time, and his remarkable ability to reflect the tastes of his age was the reason for his extraordinary popularity, especially as a portrait painter. It would seem as if the man's vanity enabled him to appreciate sympathetically the vanity of others, and by reflecting that sympathy in his portraits prevailed by his insidious appeals. He was especially successful with women, with whose natures his own seemed to be nearly akin. The Regent, Isabella, named him her Court Painter;

the great among the political, ecclesiastical and art circles sat before his easel; and when Maria de Medici visited the city on the Scheldt, in 1621, she not only graced her friend Rubens's house with her royal presence, but she also visited Van Dyck's studio. In later years Van Dyck painted this lady more than once, and it speaks more for Van Dyck the courtier than it does for Van Dyck the artist, when Pierre de la Sella, the Dowager-Queen's secretary, could say of the portrait of this lady of fifty-eight, that it made him think of the Helen of Apelles.

Few portraits of the beautiful dames of that time were deserving such high praise. No doubt his painting of Luisa de Tassis received the same frosty compliment; but it is astonishing that Van Dyck should have treated this splendid subject as if she were a gorgeously costumed dressmaker's model. Luisa's face is lifeless with its hard look in the eyes, while the hand hangs down cold and spiritless. Again Van Dyck failed woefully in delineating character. In spite of this failure, however, the artist knew how to attract and charm by other means. In this portrait of Luisa de Tassis there are a thousand artistic beauties, in the refined effect of the chestnut hair against the lighter background, in the very winning contrast between the head in full light and its crown of hair, in the wonderful coloring of the gold-stitched satin gown with its silk-laced corsage. The lady was a woman of unusual beauty, which is the main reason why this portrait of her obtained a wider appreciation than did Van Dyck's painting of the Queen Regent, Isabella Clara Eugenia, which is a far finer work, artistically speaking. Indeed, it is a great achievement, conceived with understanding and executed with fine artistic taste and effect. We see her on the canvas as she was in herself—a Queen Regent, by the grace of God.

In the course of the year many distinguished persons passed through Van Dyck's studio. The world was talking of him and of his beautiful portraits. It was thought that the privilege of seeing the work of so accomplished an artist should not be the possession of the few rich, but should be extended to the world at large. It was, therefore, suggested that a selection of Van Dyck's portraits should be reproduced in book form as an "Iconography." The suggestion met with the artist's instant approval, and a publisher was found in Martin Van Embden, an art-dealer of unusual culture. Van Dyck himself not only most carefully supervised the etchings, but executed sixteen of the plates with his own hand. He was remarkably expert with the etcher's needle, which he handled like a pen.

This work he did for the proofs; but for the book itself he permitted an engraver on copper to go over the plates, so that only the first pulls should properly be considered as Van Dyck's work. The "Iconography" was first published in 1645, and consisted of three editions. One intended for the nobility and gentry; another for members of the State; and the third and largest for artists and lovers of art generally.

In Antwerp Rubens was still at work with his art and still acknowledged to be the first of its artists; so that when Van Dyck was awarded, by common consent, the second prize, he must needs be content. Yet though no artist felt more kindly for Rubens than did Van Dyck, it must have been with a feeling of gladness that he welcomed the invitation which King Charles of England, at this time, extended to him. In London, at any rate, there was no rival to stand up against him. Charles's attention had been drawn to Van Dyck from several sides. The Duke of Buckingham was dead and his successor was the Earl of Arundel, who had long desired to honor his protégé. There is little doubt that the Earl had something to do with Charles's acquisition, in 1629, of Van Dyck's painting, "La Vierge au perdrix." Nicolas Lanier, also, the King's confidential adviser in matters of art, had shown Charles a portrait Van Dyck had painted of himself when he was in Genoa, and this also must have impressed the monarch. Finally, Maria de Medici, the mother of the King's wife, Queen Henrietta, must have spoken to her son-in-law of this younger Rubens and his remarkable genius. Thus it happened that in 1632, Van Dyck found himself for the third time in England, a country which so far had been far from hospitable to him. He was now, however, to be liberally compensated for any injustice done to him in years past, by becoming the recipient of most distinguished royal favors. The King placed at his disposal a studio in Blackfriars and a villa at Eltham; he dismissed his Court Painters, Daniel Mytens and Cornelius Janssens Van Ceulen, knighted Van Dyck on July 5th in the Palace of St. James, and let it be known that he was now "principal painter in ordinary to his Majesty." A few months later he presented the artist with a gold chain set with brilliants from which hung a medal with a portrait of the King. Charles Stuart, who knew no more of the work of the artist than he did of the duties of a constitutional monarch, used to spend many hours chatting with Van Dyck in his studio, or bargaining with him as to the prices of his pictures. He would often offer Sir Anthony half the amount asked, and Van Dyck found himself again and again

in the uncomfortable position of having to give in to the petty tricks of the royal chicaner. Fortunately, these compulsory deductions came from the King alone; others had to pay sixty pounds for a full-length and forty pounds for a half-length portrait.

Of Van Dyck's court portraits of this period, the one of Lord Philip Wharton deserves special mention. In its impressive and pathetic beauty the portrait of this young nobleman is like a plastic treatment in color of a Phœbus of Praxiteles. Even to-day it impresses the beholder with a sense of the delight the artist must have experienced in painting it. The portrait of Lady Venetia Digby is not so expressive of this feeling. The lady's beauty was beyond all question; but her husband, Lord Kenelm Digby, was the only one who believed in her virtue. The unfortunate woman lived but a short time after Van Dyck had completed his portrait of her. She died on May 1, 1635, when Van Dyck painted her a second time as she lay on her death-bed. This picture is in Earl Spencer's collection, at Althorp House.

In 1636 Van Dyck returned to his native land, for no reason that we can discover. He visited first, Antwerp, and then Brussels, receiving high acknowledgments and distinctions wherever he went. In Brussels Prince Thomas Von Savoyen-Carignan kept a brilliant court as Regent, and here Van Dyck received once more a dignified company in his studio. Twice he painted the portrait of the Prince Regent; then followed commissions from Gaston of Orleans for portraits of himself and his young wife, Margarete Von Lothringen and of her sister Henrietta; from Beatrice de Cusance, "the most beautiful lady of her time"; from Herzog Von Arenberg; and, lastly, from the newly elected Stadtholder, the Cardinal-Infant Ferdinand of Austria.

Admired and courted by the highest in the land, and honored by his brother artists, it is no wonder that Van Dyck prolonged his stay, and even entertained serious thoughts of remaining for the rest of his life in his native place. He went so far in his plans as to buy a piece of land near Steen, adjoining Rubens's estate. But in 1635, however, he was again in London, where Charles I overwhelmed him with commissions. He painted the children of the Royal family, and painted them in the most alluring and charming colors. Van Dyck, with his unusual rhetorical gift and ability for delineating nobility and dignity in the personalities of those in high station, was the very artist for a King always most eager to display royalty in its magnificent impressiveness. The portrait of Charles himself as a Cav-

alier-huntsman, though one of the least valuable from an artist's point of view, has become the most famous, because it pictures the King as a man really alive. Almost all of Van Dyck's portraits of Charles I represent the King in the pomp and glory of his kingly state; in this huntsman picture alone, the man stands out and appeals to us. The portraits of the King's wife, Henrietta Maria, picture her as the most beautiful and most charming lady of her Court; but they are like Van Dyck's portraits of all the Court ladies. Both Queen and Court dames are dressed-up dolls, with languid-looking eyes and the sweet coquettish airs of the Clorindas and Thisbes of the artificial shepherd plays. One portrait alone breaks the cloying monotony of this honeyed languor—that of Margaret Lemons; and we can understand with what relief Van Dyck must have turned away from the drawing-room conversations of the phlegmatic dames of the Court to enjoy the kisses of this fool-blooded woman.

His portraits of the gentlemen of the court, however, are much more sympathetic and distinguished; especially those of the Earl of Arundel, Lord Strafford, Lords John and Bernard Stuart, Sir Arthur Goodwin and Viscount Grandison, the last in his red and gold adornment being, perhaps, the most impressive. We learn from Roger de Piles, who wrote on Van Dyck's methods during the last period of the artist's creative activity, that many of the portraits of this time are not the work of Van Dyck's own hand. Piles gives, as his authority for this statement, Eberhard Jabach, an art-dealer of Cologne, who was one of the painter's most intimate friends. Van Dyck worked every day never longer than an hour on the same portrait. After he had slightly sketched out the figure, he placed the model in the intended position, and then drew in black and white the pose and costume on grey paper. This drawing he handed to the clever assistants he always kept in his house, who painted in the clothes which, at Van Dyck's request, his sitters sent him. When his assistants had finished this work, Van Dyck went over the whole once more lightly and brought out the portrait we now gaze at so admiringly. Bellori informs us, according to what Sir Kenelm Digby told him, that Van Dyck maintained, for his personal use, a whole retinue of lackeys, musicians, singers, jesters, as well as horses and carriages, who were at the service of the great ladies and gentlemen who came to him for sittings. They served to amuse his customers and to attract them also. While amusements were going on a magnificent repast would be served every day. All this entailed a considerable outlay; far more than the artist could afford. Van

Dyck, eager for money, the desire for which had now become a passion with him, would spend long nights in alchemistical experiments, with retorts and crucibles, in search of the philosopher's stone.

His passion for love, on the one hand, and his passion for money, on the other, had an evil influence on Van Dyck's art. The King, although he saw with regret the decline in the artist's powers, blamed Miss Lemons for it. He endeavored to release the man from the siren's thrall by urging on a marriage. Van Dyck made no opposition to the suggestion, and the poor but high-born Mary Ruthven was selected for the work of redeeming the artist. A single glance, however, at the dreaming countenance of this woman would have convinced the least discriminating that she was not the Elizabeth to make Tannhauser Van Dyck forget his Venus. Another cause for regret must have been the fact that the once self-conscious genius had now degenerated into the director of a factory for portrait-making. Van Dyck must surely have often swallowed the bitter dregs from the cup of despondency in realizing to what a market he had brought the powers of his splendid genius. He made an attempt to recover himself by offering to undertake the decoration of the walls of the banqueting hall in Whitehall Palace, the roof of which Rubens had painted. The plan pleased the King, and Van Dyck submitted a sketch which is now in the possession of the Duke of Rutland in Belvoir Castle. But the price the artist asked for the work was so ridiculously high that the King was compelled to decline.

Insulted by the King's refusal, Van Dyck returned to Antwerp. Rubens was dead, and important work which that master would have done was offered the pupil. He was asked to complete the work Rubens had begun for the Spanish Court. Van Dyck promised to create new designs, although he had found in Rubens's studio the material necessary for the undertaking. But this fact Van Dyck took care not to reveal. When it came to bargaining for the price, Van Dyck asked an absurd sum, and the Cardinal-Infant broke off all negotiations and returned to Madrid in disgust, convinced that nothing could be done with such a fool. Fortune, however, never forsook her favorite, and Louis XIII of France, who was anxious to paint one of the galleries of the Louvre, turned to Van Dyck. But the French artists presented so strong an opposition to this plan of employing a foreigner that Van Dyck never discussed the project with the King. The work was given later to Nicholas Poussin.

Sick in body and in mind, Van Dyck found himself compelled, as a last resource, to go back to England. He arrived in London in the May of 1641, a fortunate date for him, since he was given the opportunity to paint his last distinguished work—the charming double portrait of Prince William of Orange and his wife Princess Mary. The marriage of these two noble persons was celebrated with great pomp; but the festival was the last to be held in the Court of Charles I. Above the horizon was rising the cloud which portended the end of the Stuart dynasty. Van Dyck must have felt this, for when the head of the faithful Strafford was shown to the howling mob, the artist saw it was time for him to depart. Charles I had no longer any need for an artist. Van Dyck went to Antwerp; but returned in November for the purpose of disposing of his house and property. He intended to remain a few days only; but fate decreed otherwise. A disease of the lungs, from which he had suffered for years, confined him to his bed, from which he never rose again. Charles I sent his own physician to attend Van Dyck and promised the man a large reward if he would save his favorite artist's life. But nothing could be done, and Van Dyck died on the 8th of December, 1641.

Death took Van Dyck's brush from his hand at the right time. So far as his art was concerned he had nothing to give to the world other than factory-made portraits. Van Dyck was the fortunate heir to the old Flemish and Venetian traditions; but to the enormous capital of art accumulated through generations he added very little. He is not of the order of creators and wealth makers. But he has his place, and it is a high place. He was the first of that long line of English portrait painters which extends from Lely to Orchardson. He not only influenced them, but the French painters of the seventeenth and eighteenth centuries may also be counted his pupils. Even the German Lenbach is an offshoot from his art. For these reasons, therefore, though we are not blind to the limitations of his talent, we must reckon Anthony Van Dyck as among the immortals.

ANTHONY VAN DYCK

ABBREVIATIONS AND EXPLANATIONS

H. = Height
B. = Width

Auf Holz = on wood
Auf Leinwand = on canvas
Auf Schiefer = on slate

The figures giving the sizes of the paintings stand for metres

* Dresden, Kgl. Gemäldegalerie — Auf Holz, H. 0,625, B. 0,465

Der Apostel Bartholomäus

Aus der Frühzeit des Meisters

The apostle St. Bartholomew — L'apôtre Saint Barthélemy

Nach einer Aufnahme von F. & O. Brockmanns Nachf., Dresden

Dresden, Kgl. Gemäldegalerie — Auf Holz, H. 0,63, B. 0,465

Der Apostel Matthias

Aus der Frühzeit des Meisters

The apostle St. Matthias — L'apôtre Saint Mathias

Nach einer Aufnahme von F. & O. Brockmanns Nachf., Dresden

Dresden, Kgl. Gemäldegalerie — Auf Holz, H. 0,63, B. 0,465

Der Apostel Petrus

Aus der Frühzeit des Meisters

The apostle St. Peter — L'apôtre Saint Pierre

Nach einer Aufnahme von F. & O. Brockmanns Nachf., Dresden

Dresden, Kgl. Gemäldegalerie — Auf Holz, H. 0,63, B. 0,475

Der Apostel Simon

Aus der Frühzeit des Meisters

The apostle St. Simon — L'apôtre Saint Simon

Nach einer Aufnahme von F. & O. Brockmanns Nachf., Dresden

Dresden, Kgl. Gemäldegalerie — Auf Holz, H 0,63, B. 0,465

Der Apostel Paulus

Aus der Frühzeit des Meisters

The apostle St. Paul — L'apôtre Saint Paul

Nach einer Aufnahme von F. Bruckmann A.-G., München

Althorp House, Earl Spencer

Der Apostel Jakobus Maior

Aus der Frühzeit des Meisters

The apostle St. Jacob the elder — L'apôtre Saint Jacques, dit le Majeur

Nach einer Aufnahme von Franz Hanfstaengl, München

Althorp House, Earl Spencer

Der Apostel Simon

Aus der Frühzeit des Meisters

The apostle St. Simon — L'apôtre Saint Simon

Nach einer Aufnahme von Franz Hanfstaengl, München

Althorp House, Earl Spencer

Der Apostel Matthäus

Aus der Frühzeit des Meisters

The apostle St. Matthew — L'apôtre Saint Mathieu

Nach einer Aufnahme von Franz Hanfstaengl, München

Althorp House, Earl Spencer

Der Apostel Bartholomäus
Aus der Frühzeit des Meisters
The apostle St. Bartholomew L'apôtre Saint Barthélemy

Nach einer Aufnahme von Franz Hanfstaengl, München

Paris, Louvre Auf Holz, H. 0,65, B. 0,47

Der heilige Joseph
Aus der Frühzeit des Meisters
St. Joseph Saint Joseph

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

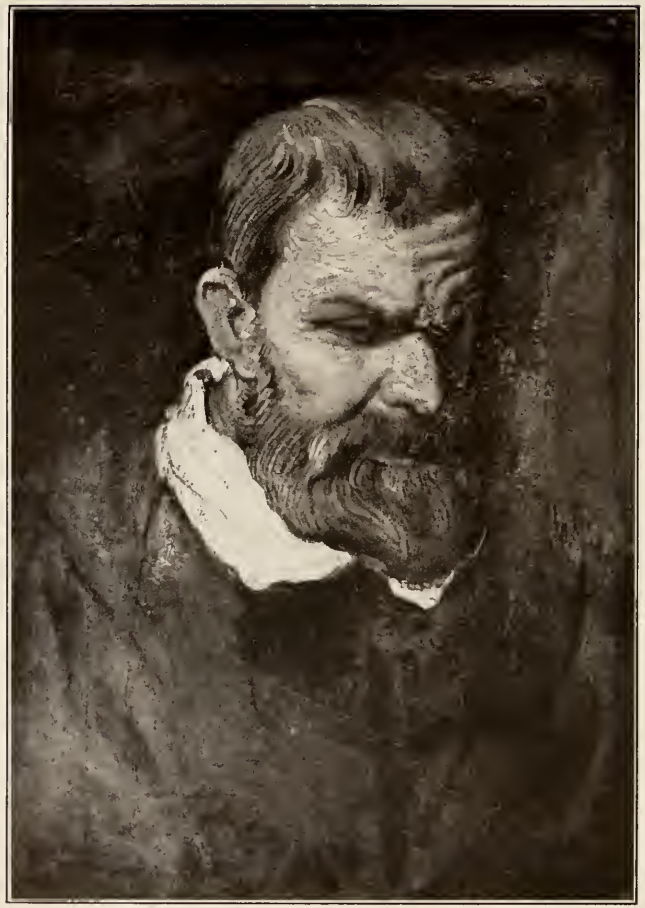
Paris, Louvre — Auf Papier, H. 0,60, B. 0,44

Studienkopf zu einem Apostel

Aus der Frühzeit des Meisters

Study-head for an apostle — Etude pour une tête d'apôtre

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)



Augsburg, Kgl. Gemäldegalerie — Papier auf Holz, H. 0,66, B. 0,50

Studienkopf zu einem Apostel

Aus der Frühzeit des Meisters

Study-head for an apostle — Etude pour une tête d'apôtre

Nach einer Aufnahme von Friedr. Höfle, Augsburg

München, Pinakothek — Auf Holz, H. 0,575, B. 0,42

Studienkopf zu einem Apostel

Aus der Frühzeit des Meisters

Study-head for an apostle — Etude pour une tête d'apôtre

Nach einer Aufnahme von F. Bruckmann A.-G., München

Besançon, Museum

Studienkopf zu einem Apostel

Aus der Frühzeit des Meisters

Study-head for an apostle Etude pour une tête d'apôtre

Lyon, Städtisches Museum H. 0,48, B. 0,57

Studien zu Apostelköpfen

Studies for heads of apostles Aus der Frühzeit des Meisters Etude pour deux têtes d'apôtre

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Richmond, Sir Frederick Cook

Studien zu Apostelköpfen (?)

Studies for heads of apostles (?) Aus der Frühzeit des Meisters Etude pour deux têtes d'apôtre (?)

Nach einer Aufnahme von D. Anderson, Rom

Berlin, Kaiser Friedrich-Museum — Auf Leinwand, H. 0,89, B. 0,72

Apostel Petrus

Aus der Frühzeit des Meisters

The apostle St. Peter — L'apôtre Saint Pierre

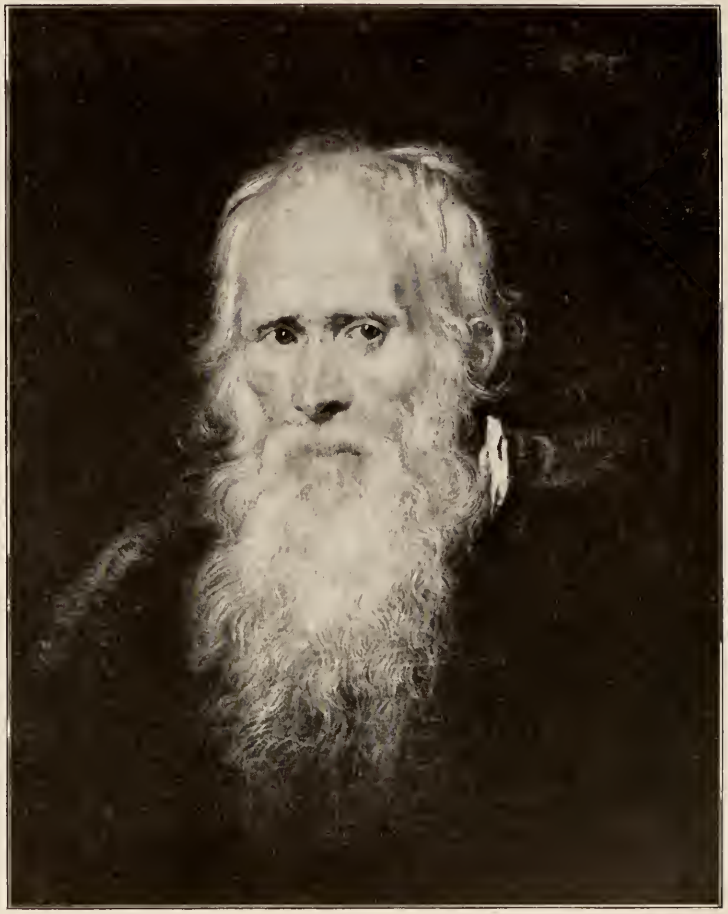
Richmond, Sir Frederick Cook

Studienkopf eines bärtigen Mannes

Aus der Frühzeit des Meisters

Study-head of a bearded man Tête d'étude d'un homme à barbe

Nach einer Aufnahme von D. Anderson, Rom



Petersburg, Eremitage Auf Leinwand, H. 0,62, B. 0,48

Studienkopf eines Greises

Aus der Frühzeit des Meisters

Study-head of an old man Tête d'étude d'un vieillard

Nach einer Aufnahme von Franz Hanfstaengl, München

*Schloss Sanssouci bei Potsdam

Auf Leinwand, H. 0,765, B. 0,66

Christus

Christ

Aus der Frühzeit des Meisters

Le Christ

*Schloss Sanssouci bei Potsdam

Auf Leinwand, H. 1,095, B. 0,81

Maria

The Virgin

Aus der Frühzeit des Meisters

La Vierge

Hamburg, Sammlung Wedells — Auf Holz, H. 0,685, B. 0,54

Madonna mit dem Kinde und der heiligen Anna

Aus der Frühzeit des Meisters

The Madonna with the Child and St. Anna — La Vierge avec l'Enfant et Sainte Anne

*Petersburg, Eremitage

Der ungläubige Thomas

St. Thomas incredulous — Aus der Frühzeit des Meisters — Saint Thomas l'incrédule

Nach einer Aufnahme von Franz Hanfstaengl, München

Wien, Hofmuseum

Auf Leinwand, H. 1,21, B. 0,84

Die heilige Familie

The Holy Family

Aus der Frühzeit des Meisters

La sainte famille

Nach einer Aufnahme von Franz Hanfstaengl, München

* Antwerpen, St. Pauls-Kirche

Auf Leinwand, H. 2,11, B. 1,615

Die Kreuztragung Christi

Christ bearing the cross

Um 1617

Le Christ portant la croix

*Podhorze, Fürst Sanguszko

Auf Leinwand, H. 1,85, B. 1,71

Der barmherzige Samariter

The good Samaritan

Um 1618

Le bon Samaritain

München, Pinakothek

Auf Leinwand, H. 2,00, B. 1,48

Das Martyrium des heiligen Sebastian

Aus der Frühzeit des Meisters

The martyrdom of St. Sebastian

Le martyre de Saint Sébastien

Nach einer Aufnahme von F. Bruckmann A.-G., München

* Wien, Hofmuseum

Auf Leinwand, H. 1,48, B. 2,57

Samson and Dalila

Simson und Delila

Aus der Frühzeit des Meisters

Samson et Dalilah

Nach einer Aufnahme von Franz Hanfstaengl, München

* London, Dulwich College Gallery

Auf Leinwand, H. 1,49, B. 2,295

Samson and Dalila

Simson und Delila

Aus der Frühzeit des Meisters

Samson et Dalilah

Nach einer Aufnahme von Franz Hanfstaengl, München

Richmond, Sir Frederick Cook — Auf Leinwand, H. 1,07, B. 0,915

Büssende Magdalena

Aus der Frühzeit des Meisters

St. Magdalen — Sainte Madeleine repentante

Nach einer Aufnahme von D. Anderson, Rom

*Richmond, Sir Frederick Cook — Auf Leinwand, H. 1,58, B. 1,15

Die eherne Schlange

The brazen serpent — Aus der Frühzeit des Meisters — Le serpent d'airain

Nach einer Aufnahme von D. Anderson, Rom

Wien, Hofmuseum — Auf Leinwand, H. 0,49, B. 0,46

Studienkopf

Study-head — Aus der Frühzeit des Meisters — Tête d'étude

Nach einer Aufnahme von Franz Hanfstaengl, München

* Madrid, Prado-Museum

Auf Leinwand, H. 2,05 B. 2,35

Die eherne Schlange

The brazen serpent

Um 1618—1620

Le serpent d'airain

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

München, Pinakothek

Auf Leinwand, H. 1,92, B. 1,41

Susanna im Bade

Susan in the bath

Aus der Frühzeit des Meisters

Susanne au bain

Nach einer Aufnahme von F. Bruckmann A.-G., München

Brüssel, Kgl. Museum

Auf Leinwand, H. 2,02, B. 1,15

Die Kreuzigung des heiligen Petrus

Aus der Frühzeit des Meisters

The crucifixion of St. Peter

Le crucifiement de Saint Pierre

Nach einer Aufnahme von Franz Hanfstaengl, München

München, Pinakothek

Auf Leinwand, H. 2,05, B. 1,58

Die Beweinung Christi

The lamentation over Christ — Aus der Frühzeit des Meisters — Le Christ pleuré

Nach einer Aufnahme von F. Bruckmann A.-G., München

*Stockholm, Nationalmuseum

Auf Leinwand, H. 1,67, B. 1,54

Der heilige Hieronymus

St. Hieronymus

Aus der Frühzeit des Meisters

Saint Jérôme

Nach einer Aufnahme von Johannes Jaeger, Stockholm

vorm. Paris, Sammlung † Rud. Kann — Auf Leinwand, H. 0,31, B. 0,245

Der heilige Hieronymus

St. Hieronymus — Aus der Frühzeit des Meisters — Saint Jérôme

Wien, Galerie Liechtenstein

Auf Leinwand, H. 1,59, B. 1,32

Der heilige Hieronymus

St. Hieronymus

Aus der Frühzeit des Meisters

Saint Jérôme

Nach einer Aufnahme von Franz Hanfstaengl, München

* Dresden, Kgl. Gemäldegalerie

Auf Leinwand, H. 1,95, B. 2,155

Der heilige Hieronymus

St. Hieronymus

Aus der Frühzeit des Meisters

Saint Jérôme

Nach einer Aufnahme von F. & O. Brockmanns Nachf., Dresden

Berlin, Kaiser Friedrich-Museum

Auf Leinwand, H. 2,61, B. 2,14

Die Ausgiessung des heiligen Geistes

The descent of the Holy Ghost — Aus der Frühzeit des Meisters — La descente du Saint-Esprit

Berlin, Kaiser Friedrich-Museum — Auf Holz (angestückelt), H. 0,57, B. 0,45

Studienkopf zur „Ausgiessung des heiligen Geistes"

Aus der Frühzeit des Meisters

Study-head for the foregoing picture — Tête d'étude pour le tableau précédent

* Brüssel, Kgl. Museum — Auf Leinwand, H. 0,50, B. 0,48

Studienkopf

Aus der Frühzeit des Meisters

Study-head — Tête d'étude

* Berlin, Kaiser Friedrich-Museum

Auf Leinwand, H. 2,62, B. 2,04

Die Verspottung Christi

Aus der Frühzeit des Meisters

The scorning of Christ

La dérision du Christ

Nach einer Aufnahme von Franz Hanfstaengl, München

Madrid, Prado-Museum

Auf Leinwand, H. 2,23 B. 1,96

Die Dornenkrönung Christi

Christ crowned with thorns — Aus der Frühzeit des Meisters — Le Christ couronné d'épines

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Madrid, Prado-Museum

Auf Leinwand, H. 3,44, B. 2,49

Die Gefangennahme Christi

Aus der Frühzeit des Meisters

The taking of Christ

L'arrestation du Christ

Nach einer Aufnahme von D. Anderson, Rom

vorm. Corsham, Lord Methuen

Auf Leinwand, H. 1,10, B. 0,92

Der Kuss des Judas

Aus der Frühzeit des Meisters

Judas' kiss

Le baiser de Judas

Richmond, Sir Frederick Cook

Auf Leinwand, H. 1,42, B. 1,21

Judas Verrat

The betrayal of Christ

Aus der Frühzeit des Meisters

La trahison de Judas

Nach einer Aufnahme von D. Anderson, Rom

Berlin, Rudolf Kohtz

Auf Leinwand, H. 1,50, B. 2,30

Christi Einzug in Jerusalem

Aus der Frühzeit des Meisters

Christ entering Jerusalem

L'entrée du Christ à Jerusalem

*Berlin, Kaiser Friedrich-Museum

Auf Leinwand, H. 2,61, B. 2,12

Der Evangelist Johannes und Johannes der Täufer

Aus der Frühzeit des Meisters

St. John the Evangelist and St. John Baptist

Saint Jean l'Evangéliste et Saint Jean-Baptiste

Nach einer Aufnahme von Franz Hanfstaengl, München

Madrid, Prado-Museum

Auf Leinwand, H. 0,79, B. 0,63

Ein Mönch

A monk — Aus der Frühzeit des Meisters — Un moine

*Prag, Galerie Nostitz

Auf Leinwand, H. 0,97, B. 0,78

Betender Mönch (der heilige Bruno)

Aus der Frühzeit des Meisters

A monk praying (St. Bruno) — Moine en prière (Saint Bruno)

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Windsor, Kgl. Schloss

Auf Leinwand, H. 2,845, B. 2,385

Der heilige Martin teilt seinen Mantel mit dem Armen

Aus der Frühzeit des Meisters

St. Martin dividing his cloak

Saint Martin partageant son manteau

Nach einer Aufnahme von Franz Hanfstaengl, München

* Oldenburg, Grossherzogl. Museum

Auf Holz, H. 0,635, B. 0,485

Büssende Magdalena

St. Magdalen

Aus der Frühzeit des Meisters

Sainte Madeleine

* Saventhem, Kirche

Auf Holz, H. 1,70, B. 1,60

Der heilige Martin teilt seinen Mantel mit dem Armen

Aus der Frühzeit des Meisters

St. Martin dividing his cloak

Saint Martin partageant son manteau

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

London, Buckingham-Palast

Auf Leinwand, H. 1,20, B. 1,485

Christus heilt den Lahmen

Christ healing the paralytic

Aus der Frühzeit des Meisters

Le Christ guérissant le boiteux

Nach einer Aufnahme taengl, München

Bonn, Sammlung Virnich — Auf Leinwand, H. 1,09, B. 0,86

Die Verspottung Christi

The scorning of Christ — Aus der Frühzeit des Meisters — La dérision du Christ

* München, Pinakothek

Auf Leinwand, H. 2,60, B. 1,85

Das Martyrium des heiligen Sebastian

The martyrdom of St. Sebastian Aus der Frühzeit des Meisters Le martyre de Saint Sébastien

Nach einer Aufnahme von F. Bruckmann A.-G., München

Lierre, Museum

Auf Holz, H. 0,36, B. 0,26

Das Martyrium des heiligen Sebastian

The martyrdom of St. Sebastian Aus der Frühzeit des Meisters Le martyre de Saint Sébastien

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Amsterdam, Reichsmuseum

Auf Leinwand, H. 1,68, B. 1,48

Die büssende Magdalena

St. Magdalen

Aus der Frühzeit des Meisters

Sainte Madeleine

Nach einer Aufnahme von Franz Hanfstaengl, München

*Berlin, Kaiser Friedrich-Museum

Auf Leinwand, H. 0,81, B. 0,94

Nymphen von Satyrn überrascht

Nymphes surprised by satyrs

Aus der Frühzeit des Meisters

Nymphes surprises par des satyres

Nach einer Aufnahme von Franz Hanfstaengl, München

*Althorp House, Earl Spencer

Auf Leinwand, H. 1,15, B. 0,85

Daedalus und Ikarus

Daedalus and Icarus

Aus der Frühzeit des Meisters

Dédale et Icare

Nach einer Aufnahme von Franz Hanfstaengl, München

*Brüssel, Kgl. Museum

Auf Leinwand, H. 1,32, B. 1,08

Der trunkene Silen

The drunken Silenus

Aus der Frühzeit des Meisters

Silène ivre

Nach einer Aufnahme von Franz Hanfstaengl, München

* Dresden, Kgl. Gemäldegalerie

Auf Leinwand, H. 1,07, B. 0,915

Der trunkene Silen

The drunken Silenus

Aus der Frühzeit des Meisters

Silène ivre

Nach einer Aufnahme von F. & O. Brockmanns Nachf., Dresden

München, Pinakothek

Auf Leinwand, H. 3,40, B. 2,73

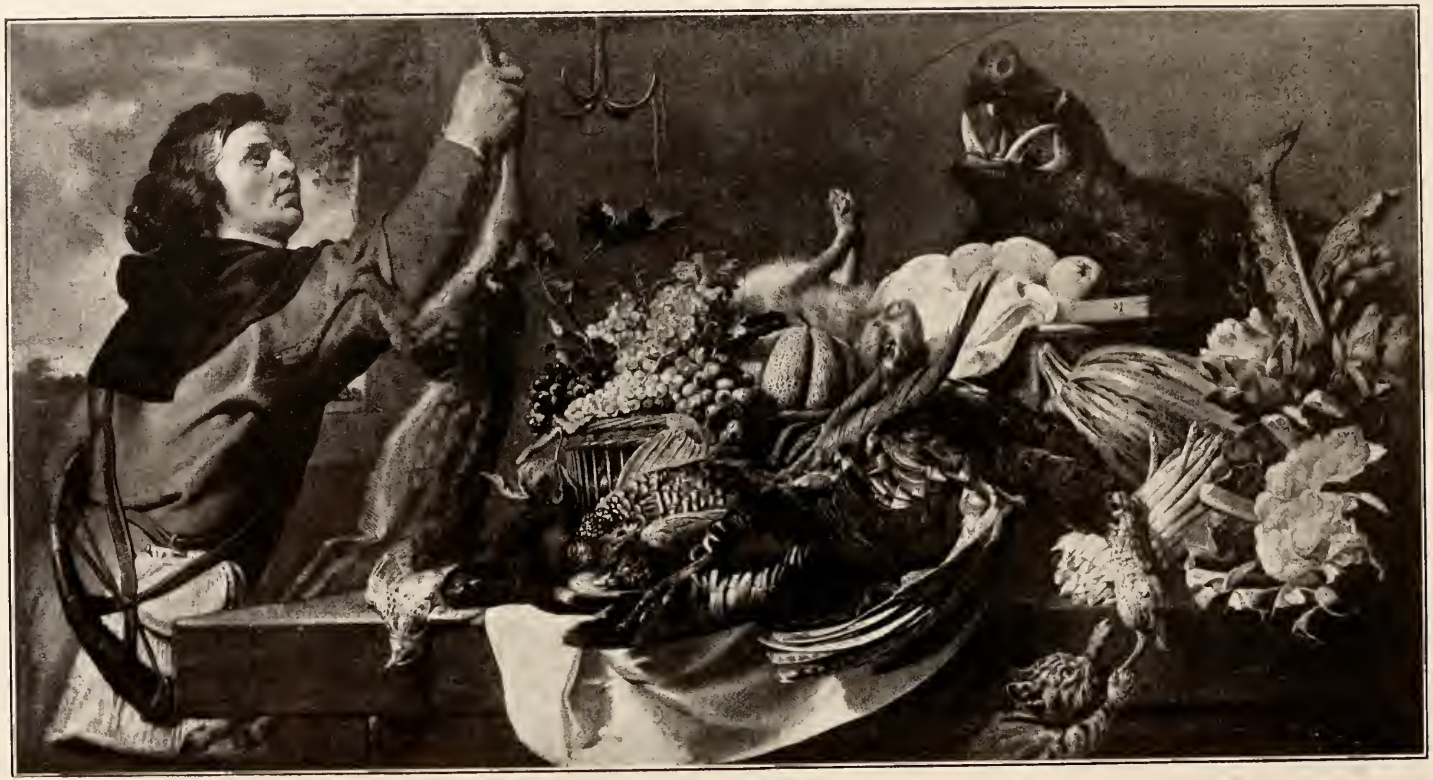
Die Schlacht bei Martin d'Eglise
(Mittel- und Hintergrund von P. Snayers gemalt)

Aus der Frühzeit des Meisters

The battle of Martin d'Eglise
(The middle- and background painted by P. Snayers)

La bataille de Martin d'Eglise
(La partie centrale et le fond peints par P. Snayers)

Nach einer Aufnahme von F. Bruckmann A.-G., München



Haag, Kgl. Museum

Auf Leinwand, H. 1,13, B. 2,065

Wildpret
(Nur die Figur ist von der Hand van Dycks, das übrige von Frans Snyders)
Aus der Frühzeit des Meisters

Venison
(Only the figure by van Dyck, the other part by Frans Snyders)

Venaison
(La figure seulement par van Dyck, l'autre partie par Frans Snyders)

Nach einer Aufnahme von F. Bruckmann A.-G., München

* Wien, Hofmuseum

Auf Leinwand, H. 2,53, B. 3,75

Fischmarkt

(Nur die Figuren sind von der Hand van Dycks, das Stilleben ist von Frans Snyders)

Fish-market

(Only the figures by van Dyck, the still-life by Frans Snyders)

Aus der Frühzeit des Meisters

Marché aux poissons

(Les figures par van Dyck, le reste par Frans Snyders)

Nach einer Aufnahme von J. Löwy, Wien

Vicenza, Museo Civico

Auf Leinwand, H. 1,20, B. 1,65

Die vier Lebensalter

The four ages of life

1622—1627

Les quatre âges de l'homme

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Rom, Cav. Mario Menotti

Auf Leinwand, H. 1,00, B. 1,10

Die Erziehung des Bacchus

The education of Bacchus 1622–1627 L'éducation de Bacchus

Madrid, Prado-Museum — Auf Leinwand, H. 1,44 B. 1,83

Diana und Endymion von einem Satyr überrascht

Diana and Endymion surprised by a satyr 1622—1627 Diane et Endymion surpris par un satyre

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Genua, Palazzo Bianco

Auf Leinwand, H. 1,37, B. 1,42

Der Zinsgroschen

The tribute-money

1622—1627

Le denier

Nach einer Aufnahme von Fratelli Alinari, Florenz

Genua, Palazzo Rosso

Christus das Kreuz tragend

Christ bearing the cross — 1622—1627 — Le Christ portant la croix

Nach einer Aufnahme von Giacomo Brogi, Florenz

Budapest, Museum der bildenden Künste — Auf Leinwand, H. 2,305, B. 1,65

Die Dreifaltigkeit

The Holy Trinity — 1622—1627 — La Sainte Trinité

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

* Tatton, Earl Egerton

Auf Leinwand, H. 1,78, B. 1,50

Die Steinigung des heiligen Stephanus

The lapidation of St. Stephen — Um 1623 — La lapidation de Saint Étienne

Rom, Galerie Borghese

Auf Leinwand, H. 1,80, B. 1,37

Die Grablegung Christi

The entombment 1622—1627 La mise au tombeau

Nach einer Aufnahme von Franz Hanfstaengl, München

*Paris, Louvre

Auf Leinwand, H. 1,15, B. 1,57

Die bussfertigen Sünder vor der Madonna mit dem Kinde

The Virgin and Child with the penitent sinners 1622—1627 Les pécheurs pénitents devant la Vierge et l'Enfant

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Schleissheim, Kgl. Gemäldegalerie — Auf Leinwand, H. 1,10, B. 0,98

Die büssende Magdalene

St. Magdalen — 1622—1627 — Sainte Madeleine repentante

Nach einer Aufnahme der Vereinigten Kunstanstalten A.-G., München

*London, Dulwich College Gallery — Auf Leinwand, H. 1,38, B. 1,04

Caritas

The charity — 1622—1627 — La charité

Nach einer Aufnahme von Franz Hanfstaengl, München

*London, Bridgewater-Galerie

Auf Leinwand, H. 1,395, B. 1,015

Madonna und Kind

The Virgin and Child

1622—1627

La Vierge et l'Enfant

*Florenz, Galerie Pitti — Auf Leinwand, H. 0,38, B. 0,25

Kopf der Maria

Head of the Virgin — Um 1622—1627 — Tête de la Vierge

Nach einer Aufnahme von Fratelli Alinari, Florenz

*London, Dulwich College Gallery

Madonna mit Kind

The Virgin and Child 1622—1627 La Vierge et l'Enfant

Nach einer Aufnahme von Franz Hanfstaengl, München

*Genua, Palazzo Bianco

Madonna und Kind

The Virgin and Child 1622—1627 La Vierge et l'Enfant

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Wien, Galerie Harrach — Auf Leinwand

Studienkopf für ein Christuskind

Study-head for an Infant-Christ — 1622—1627 — Tête d'étude d'un Christ enfant

Nach einer Aufnahme von J. Löwy, Wien

*Palermo, Oratorio del Rosario

Auf Leinwand

Madonna del Rosario

The Virgin of the rosary 1624—1627 La Vierge au rosaire

Nach einer Aufnahme von Fratelli Alinari, Florenz

vorm. Paris, Sammlung † Rud. Kann

Auf Leinwand, H. 1,10, B. 0,90

Heilige Familie

The Holy Family

1622—1627

La sainte famille

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Rom, Accademia di San Luca — Auf Leinwand, H. 1,40, B. 1,10

Die Madonna mit dem Kinde und zwei Engeln

The Virgin with Child and two angels — 1622—1627 — La Vierge avec l'Enfant et deux anges

Nach einer Aufnahme von Fratelli Alinari, Florenz

* München, Pinakothek — Auf Holz, H. 0,45, B. 0,39

Studienkopf für ein Christuskind

Study-head for an Infant-Christ 1622—1627 Tête d'étude du Christ enfant

Nach einer Aufnahme von F. Bruckmann A.-G., München

*London, Buckingham-Palast — Auf Leinwand, H. 1,26, B. 1,16

Die mystische Vermählung der heiligen Katharina

The mystic marriage of St. Catherine — 1622—1629 — Le mariage mystique de Sainte Catherine

Nach einer Aufnahme von Franz Hanfstaengl, München

Turin, Pinakothek

Auf Leinwand, H. 1,55, B. 1,42

Die heilige Familie

The Holy Family

1622—1629

La sainte famille

Nach einer Aufnahme von Fratelli Alinari, Florenz

*München, Pinakothek

Auf Holz, H. 1,51, B. 1,14

Maria mit dem Kinde und dem kleinen Johannes

The Virgin with Child and little St. John 1622—1629 La Vierge avec l'Enfant et le petit Saint Jean

Nach einer Aufnahme von F. Bruckmann A.-G., München

Chicago, A. A. Sprague

Auf Holz, H. 0,95, B. 0,80

Die Vermählung der heiligen Katharina

The mystic marriage of St. Catherine 1622—1629 Le mariage mystique de Sainte Catherine

Durch freundliche Vermittlung des Herrn Charles Sedelmeyer, Paris

* London, Duke of Westminster

Auf Leinwand, H. 1,10, B. 0,92

Maria mit dem Kinde und der heiligen Katharina

The Virgin with Child and St. Catherine Um 1630 La Vierge avec l'Enfant et Sainte Catherine

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*München, Pinakothek — Auf Leinwand, H. 1,35, B. 1,15

Die Ruhe auf der Flucht nach Aegypten

The rest during the flight to Egypt — 1622—1630 — Le repos pendant la fuite en Egypte

Nach einer Aufnahme von F. Bruckmann A.-G., München

*Paris, Louvre

Auf Leinwand, H. 2,50, B. 1,85

Die Madonna mit dem Kind und dem Stifterpaar

The Virgin with Child and two donators 1627—1630 La Vierge aux donateurs

Nach einer Aufnahme von Franz Hanfstaengl, München

* Genua, Kgl. Palast

Christus am Kreuz

Christ on the cross 1622—1627 Le Christ en croix

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Antwerpen, Museum Auf Holz, H. 1,04, B. 0,72

Christus am Kreuz

Christ on the cross 1627—1632 Le Christ en croix

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*München, Pinakothek — Auf Leinwand, H. 1,09, B. 0,73

Christus am Kreuz

Christ on the cross — 1627—1632 — Le Christ en croix

Nach einer Aufnahme von F. Bruckmann A.-G., München

*Wien, Hofmuseum — Auf Leinwand, H. 1,34, B. 1,01

Christus am Kreuz

Christ on the cross — 1627—1632 — Le Christ en croix

Nach einer Aufnahme von Franz Hanfstaengl, München

*Antwerpen, Fl. Hens — Auf Leinwand, H. 1,15, B. 0,82

Christus am Kreuz

Christ on the cross — 1627—1632 — Le Christ en croix

Brüssel Kgl. Museum — Auf Leinwand, H. 1,90, B. 0,85

Der heilige Antonius von Padua mit dem Christkinde

St. Anthony 1627—1632 Saint Antoine

of Padua with the infant Christ de Padoue avec le Christ enfant

*London, Earl of Northbrook

Der heilige Augustinus in Verzückung
(Grisailleskizze zu dem Gemälde der Augustinerkirche in Antwerpen)

St. Augustine in ecstasy 1628 Saint Augustin en extase
(Sketch for the following picture) (Esquisse du tableau suivant)

Nach einer Aufnahme von Franz Hanfstaengl, München

*Antwerpen, Augustinerkirche — Auf Leinwand, H. 3,90, B. 2,25

Der heilige Augustinus in Verzückung

St. Augustine in ecstasy — 1628 — Saint Augustin en extase

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

* Brüssel, Kgl. Museum — Auf Leinwand, H. 1,90, B. 0,85

Der heilige Franziskus

St. Francis — 1627—1632 — Saint François

*Madrid, Prado-Museum

Auf Leinwand, H. 1,23, B. 1,06

Der heilige Franziskus in Verzückung

St. Francis in ecstasy 1627—1632 Saint François en extase

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Wien, Hofmuseum — Auf Leinwand, H. 1,20, B. 0,97

Der heilige Franziskus Seraphikus

St. Francis Seraphicus — 1627—1632 — Saint François Séraphique

Nach einer Aufnahme von Franz Hanfstaengl, München

*Dresden, Kgl. Gemäldegalerie

Auf Leinwand, H. 0,725, B. 0,495

Der Jesusknabe, auf die Schlange tretend

The infant Christ putting his foot on the snake Um 1628 L'Enfant mettant le pied sur le serpent

Nach einer Aufnahme von Franz Hanfstaengl, München

* Antwerpen, Museum

Auf Leinwand, H. 3,03, B. 2,23

Christus, vom Kreuz genommen

Christ taken down from the cross 1627—1632 Le Christ descendu de la croix

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Berlin, Kaiser Friedrich-Museum

Auf Leinwand, H. 2,20, B. 1,66

Die Beweinung Christi

The lamentation over Christ

1627—1632

Le Christ pleuré

Nach einer Aufnahme von Franz Hanfstaengl, München

vorm. Paris, Sammlung † Rud. Kann — Auf Leinwand, H. 0,33, B. 0,23

Die Beweinung Christi (Skizze)

1627—1637

The lamentation over Christ — Le Christ pleuré

Paris, Louvre

Auf Leinwand, H. 0,33, B. 0,45

Die Beweinung Christi

The lamentation over Christ

1627—1632

Le Christ pleuré

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

München, Pinakothek

Auf Holz, H. 1,09, B. 1,48

Die Beweinung Christi

The lamentation over Christ

1627—1632

Le Christ pleuré

Nach einer Aufnahme von F. Bruckmann A.-G., München

*Paris, Louvre

Auf Leinwand, H. 1,97, B. 1,45

Zwei Engel helfen dem heiligen Sebastian

St. Sebastian succoured by two angels 1622—1630 Saint Sébastien secouru par deux anges

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

123435A

Schelle (Provinz Antwerpen), Parochialkirche — Auf Leinwand. H. 2,00, B. 1,55

Engel helfen dem heiligen Sebastian

Sebastian succoured by two angels — 1627—1632 — Saint Sébastien secouru par deux anges

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Petersburg, Eremitage

Engel helfen dem heiligen Sebastian

Sebastian succoured by two angels 1627—1632 Saint Sébastien secouru par deux anges

Nach einer Aufnahme von Franz Hanfstaengl, München

Valenciennes, Museum

Auf Leinwand, H. 1,88, B. 1,40

Der Tod des Apostels Jakobus Maior

The death of the apostle St. Jacob the elder 1627—1632 La mort de l'apôtre Saint Jacques, dit le Majeur

Lille, Museum

Auf Leinwand, H. 3,25, B. 2,12

Das Wunder des heiligen Antonius von Padua

The miracle of St. Anthony of Padua Um 1628—1632 Le miracle de Saint Antoine de Padoue

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

* Mailand, Brera

Auf Leinwand, H. 1,86, B. 1,53

Die Vision des heiligen Antonius

The vision of St. Anthony 1627—1632 La vision de Saint Antoine

Nach einer Aufnahme von Franz Hanfstaengl, München

Wien, Hofmuseum

Auf Leinwand, H. 2,76, B. 2,10

Die heilige Rosalia empfängt vom Jesuskinde einen Kranz

St. Rosalia receiving a wreath from the infant Christ — 1629 — Sainte Rosalie recevant une couronne de l'Enfant

Nach einer Aufnahme von Franz Hanfstaengl, München

*Antwerpen, Museum — Auf Leinwand, H. 3,14, B. 2,43

Christus am Kreuz zwischen dem heiligen Dominikus und der heiligen Katharina von Siena

Christ on the cross between St. Dominic and St. Catherine of Siena — 1629 — Le Christ en croix entre Saint Dominique et Sainte Catherine de Sienne

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Wien, Galerie Liechtenstein

Auf Holz, H. 0,50, B. 0,36

Christus am Kreuz

(Skizze für das Altarbild der Notre-Dame-Kirche zu Dendermonde)

Christ on the cross (Sketch for the following picture) — 1629—1630 — Le Christ en croix (Esquisse du tableau suivant)

Nach einer Aufnahme von Franz Hanfstaengl, München

*Dendermonde (Termonde), Notre-Dame-Kirche

Auf Leinwand, H. 3,82, B. 2,70

Christus am Kreuz mit Maria, Maria Magdalena und dem heiligen Franz von Assisi

Christ on the cross surrounded by the Virgin and saints

1629—1630

Le Christ en croix entouré par la Vierge et des saints

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Brüssel, Kgl. Museum

Auf Holz, H. 0,48, B. 0,42

Christus am Kreuz (genannt Christus mit dem Schwamm)

(Skizze für das Altarbild in St. Michel zu Gent)

Christ on the cross, called Christ and the sponge (Sketch for the following picture)

1630

Le Christ en croix, dit le Christ à l'éponge (Esquisse du tableau suivant)

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Gent, St. Michelskirche

Auf Leinwand, H. 4,00, B. 2,90

Christus am Kreuz (genannt Christus mit dem Schwamm)

Christ on the cross, called Christ and the sponge

1630

Le Christ en croix, dit le Christ à l'éponge

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Mecheln, St. Romualdskathedrale

Auf Leinwand, H. 3,85, B. 1,90

Christus am Kreuz zwischen den beiden Schächern

Christ on the cross between the two thieves 1628—1630 Le Christ en croix entre les deux larrons

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Lille, Museum — Auf Leinwand, H. 4,00, B. 2,45

Christus am Kreuz mit Maria, Maria Magdalena und Johannes

Christ on the cross surrounded by the Virgin and saints — 1627—1632 — Le Christ en croix entouré par la Vierge et des saints

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Wien, Hofmuseum

Auf Leinwand, H. 1,60, B. 1,23

Der selige Hermann Joseph kniet vor Maria

The beatified Hermann Joseph kneeling before the Virgin — 1630 — Le béatifié Hermann Joseph agenouillé devant la Vierge

Nach einer Aufnahme von Franz Hanfstaengl, München

*Courtrai, Notre-Dame-Kirche

Auf Leinwand, H. 3,45, B. 2,80

Die Kreuzesaufrichtung

The erection of the cross 1631—1632 L'érection de la croix

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Dendermonde (Termonde), Notre-Dame-Kirche

Auf Leinwand, H. 2,45, B. 1,73

Die Anbetung der Hirten

The shepherds adoring Christ 1631—1632 L'adoration des bergers

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

* Petersburg, Eremitage

Auf Leinwand, H. 2,16, B. 2,87

Die Ruhe auf der Flucht nach Aegypten

Rest on the flight to Egypt

1632—1636

Le repos pendant la fuite en Egypte
(La Vierge au perdrix)

Nach einer Aufnahme von Franz Hanfstaengl, München

Clumber, Duke of Newcastle

Auf Leinwand, H. 2,365, B. 2,24

Rinaldo und Armida

Rinaldo and Armida

1629

Renaud et Armide

Paris, Louvre

Auf Leinwand, H. 1,33, B. 1,09

Rinaldo und Armida

Rinaldo and Armida 1627—1632 Renaud et Armide

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Wien, Hofmuseum

Auf Leinwand, H. 1,16, B. 1,56

Venus empfängt von Vulkan die Waffen des Aeneas

Venus receiving from Vulcan the arms of Aeneas 1627—1632 Vénus recevant de Vulcain les armes d'Enée

Nach einer Aufnahme von Franz Hanfstaengl, München

Paris, Louvre

Auf Leinwand, H. 2,20, B. 1,45

Venus bittet Vulkan um Waffen für Aeneas

Venus at the forge of Vulcan demanding arms for Aeneas

1627—1632

Vénus demande à Vulcain des armes pour Enée

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

* Florenz, Uffizien

Auf Leinwand, H. 1,44, B. 1,91

Herkules zwischen Tugend und Laster

Hercules between virtue and vice — 1627–1632 — Hercule entre la vertu et le vice

Nach einer Aufnahme von D. Anderson, Rom

* Paris, Mme. Edouard André

Auf Leinwand, H. 1,75, B. 1,10

Die Zeit, der Liebe die Flügel beschneidend

Time clipping the wings of love 1627—1632 Le temps coupant les ailes de l'amour

*London, Lady M. Rothschild

Auf Leinwand, H. 1,055, B. 1,17

Maria mit dem Kinde und dem Abbé Scaglia

The Virgin and Child with the Abbé Scaglia 1634 La Vierge avec l'Enfant et l'abbé Scaglia

Nach einer Aufnahme von Franz Hanfstaengl, München

*Antwerpen, Museum

Auf Leinwand, H. 1,14, B. 2,07

Die Beweinung des Leichnams Christi

The lamentation over Christ 1634 Le Christ pleuré

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*London, J. C. Harford

Auf Leinwand, H. 1,30, B 1,05

Herminia legt die Rüstung der Klorinde an

Herminia putting on Clorinda's armour — Um 1639—1640 — Herminie se couvrant de la cuirasse de Clorinde

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Hampton Court, Palace

Amor und Psyche

Cupid and Psyche 1632—1641 Cupidon et Psyché

Nach einer Aufnahme von W. A. Mansell & Co., London

ZWEITE ABTEILUNG

BILDNISSE

SECOND PART
PORTRAIT.

DEUXIÈME PARTIE
PORTRAITS

* Wien, Akademie der bildenden Künste — Auf Holz, H. 0,43, B. 0,325

Selbstbildnis

Portrait of the painter himself — Portrait du peintre lui-même

Aus der Frühzeit des Meisters

Nach einer Aufnahme von J. Löwy, Wien

Dresden, Kgl. Gemäldegalerie — Auf Holz, H. 0,66, B. 0,52

Bildnis eines alten Herrn

Portrait of an old man — 1618 — Portrait d'un vieil homme

Nach einer Aufnahme von F. & O. Brockmanns Nachf., Dresden

Dresden, Kgl. Gemäldegalerie — Auf Holz, H. 0,655, B. 0,505

Bildnis einer alten Dame

Portrait of an old lady — 1618 — Portrait d'une vieille dame

Nach einer Aufnahme von F. & O. Brockmanns Nachf., Dresden

Wien, Galerie Liechtenstein — Auf Leinwand, H. 1,06, B. 0,74

Männliches Bildnis

Portrait of a man — Aus der Frühzeit des Meisters — Portrait d'homme

Nach einer Aufnahme von Franz Hanfstaengl, München

Wien, Galerie Liechtenstein — Auf Leinwand, H. 1,04, B. 0,75

Weibliches Bildnis

Portrait of a lady — Aus der Frühzeit des Meisters — Portrait d'une dame

Nach einer Aufnahme von Franz Hanfstaengl, München

Wien, Galerie Liechtenstein — Auf Leinwand, H. 1,12, B. 0,86

Männliches Bildnis

Portrait of a man — Aus der Frühzeit des Meisters — Portrait d'homme

Nach einer Aufnahme von Franz Hanfstaengl, München

Wien, Galerie Liechtenstein — Auf Leinwand, H. 1,11, B. 0,85

Bildnis einer Dame

Portrait of a lady — Aus der Frühzeit des Meisters — Portrait d'une dame

Nach einer Aufnahme von Franz Hanfstaengl, München

Dresden, Kgl. Gemäldegalerie — Auf Holz, H. 0,645, B. 0,495

Bildnis eines jungen Mannes

Aus der Frühzeit des Meisters

Portrait of a young man — Portrait d'un jeune homme

Nach einer Aufnahme von F. & O. Brockmanns Nachf., Dresden

Wien, Galerie Liechtenstein — Auf Leinwand, H. 1,21, B. 0,93

Porträt einer Dame

Portrait of a lady — Aus der Frühzeit des Meisters — Portrait d'une dame

Nach einer Aufnahme von Franz Hanfstaengl, München

Dresden, Kgl. Gemäldegalerie — Auf Holz, H. 1,03, B. 0,735

Bildnis einer Frau

Portrait of a lady — Aus der Frühzeit des Meisters — Portrait d'une dame

Nach einer Aufnahme von Franz Hanfstaengl, München

Lille, Museum — Auf Leinwand, H. 0,60, B. 0,55

Weibliches Bildnis

Portrait of a lady — Aus der Frühzeit des Meisters — Portrait d'une dame

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Kassel, Kgl. Galerie — Auf Holz, H. 0,72, B. 0,59

Bildnis einer Frau

Portrait of a lady — Aus der Frühzeit des Meisters — Portrait d'une dame

Nach einer Aufnahme von Franz Hanfstaengl, München

Berlin, Kaiser Friedrich-Museum — Auf Holz, H. 0,43, B. 0,35

Männliches Bildnis

Portrait of a man — Aus der Frühzeit des Meisters — Portrait d'homme

Nach einer Aufnahme der Photographischen Gesellschaft, Berlin

Brüssel, Kgl. Museum

Männliches Bildnis

Portrait of a man — 1619 — Portrait d'homme

Nach einer Aufnahme von Franz Hanfstaengl, München

New York, Metropolitan-Museum — Auf Holz, H. 1.01, B. 0.725

Männliches Bildnis

Portrait of a man — Aus der Frühzeit des Meisters — Portrait d'homme

vormals Wien, Baron Königswarter — Auf Leinwand, H. 1,22, B. 0,915

Männliches Bildnis

Portrait of a man — Aus der Frühzeit des Meisters — Portrait d'homme

Durch freundliche Vermittlung des Herrn Charles Sedelmeyer, Paris

Hannover, Kestner-Museum — Auf Leinwand, H. 1,04, B. 0,73

Herr von Santander

Aus der Frühzeit des Meisters

Portrait of the Baronet Santander — Portrait de M. de Santander

Nach einer Aufnahme von F. Bruckmann A.-G., München

Dresden, Kgl. Gemäldegalerie — Auf Holz, H. 1,03, B. 0,725

Bildnis eines Mannes

Portrait of a man — Aus der Frühzeit des Meisters — Portrait d'homme

Nach einer Aufnahme von Franz Hanfstaengl, München

Dresden, Kgl. Gemäldegalerie — Auf Holz, H. 1,075, B. 0,74

Bildnis eines Mannes

Portrait of a man — Aus der Frühzeit des Meisters — Portrait d'homme

Nach einer Aufnahme von F. & O. Brockmanns Nachf., Dresden

Antwerpen, Arnold de Pret Roose de Calesberg — Auf Leinwand, H. 0,95, B. 0,73

Bildnis des de Witte

Aus der Frühzeit des Meisters

Portrait of de Witte — Portrait de M. de Witte

Antwerpen, Arnold de Pret Roose de Calesberg — Auf Leinwand, H. 0,95, B. 0,73

Bildnis der Frau des de Witte

Aus der Frühzeit des Meisters

Portrait of de Witte's wife — Portrait de l'épouse de M. de Witte

Petersburg, Eremitage

Auf Leinwand, H. 1,22, B. 0,89

Bildnis einer Frau

Portrait of a lady

Aus der Frühzeit des Meisters

Portrait d'une dame

Nach einer Aufnahme von Franz Hanfstaengl, München

Auf Leinwand, H. 0,47, B. 0,61

* Brüssel, Kgl. Museum

Vier Negerköpfe

Aus der Frühzeit des Meisters

Four heads of negroes

Quatre têtes de nègres

*London, Nationalgalerie

Auf Holz, H. 0,79, B. 0,66

Cornelis van der Geest
Aus der Frühzeit des Meisters

Nach einer Aufnahme von Franz Hanfstaengl, München

*Montpellier, Musée Fabre

Auf Leinwand, H. 0,61, B 0,47

Der Maler Frans Francken

Aus der Frühzeit des Meisters

The painter Frans Francken

Le peintre Frans Francken

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Paris, Louvre

Auf Holz, H. 1,10, B. 0,75

Sog. Bildnis des Jean Grusset Richardot und seines Sohnes

Aus der Frühzeit des Meisters

Jean Grusset Richardot and his son

Jean Grusset Richardot et son fils

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Löwen, François Schollaert

Auf Leinwand, H. 2,02, B. 1,28

Bildnis des Vinck

Portrait of Vinck

Aus der Frühzeit des Meisters

Portrait de Vinck

Brüssel, Paul Dansette

Auf Leinwand, H. 2,02, B. 1,27

Bildnis der Frau des Vinck

Portrait of Vinck's wife

Aus der Frühzeit des Meisters

Portrait de l'épouse de M. Vinck

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Brüssel, Léon Cardon

Auf Leinwand, H. 0,65, B. 0,53

Ferdinand de Boisschot, Herr von Saventhem

Aus der Frühzeit des Meisters

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Paris, Baron Edmund von Rothschild

Auf Holz, H. 1,145, B. 0,905

Sog. Bildnis des Peter van Hecke

Peter van Hecke

Aus der Frühzeit des Meisters

Pierre van Hecke

Paris, Baron Edmund von Rothschild

Auf Holz, H. 1,145, B. 0,905

Sog. Bildnis der Klara Fourment

Clare Fourment

Aus der Frühzeit des Meisters

Claire Fourment

Philadelphia, Rodman Wanamaker — Auf Leinwand, H. 1,08, B. 0,82

Bildnis einer Dame

Portrait of a lady — Aus der Frühzeit des Meisters — Portrait d'une dame

Newnham Paddox, Earl of Denbigh — Auf Leinwand, H. 1,475, B 1,08

Bildnis einer Dame

Portrait of a lady — Aus der Frühzeit des Meisters — Portrait d'une dame

Durch freundliche Vermittlung des Herrn Charles Sedelmeyer, Paris

New York, F. J. Blackeslee

Auf Leinwand, H. 1,80, B. 1,18

Anna Maria de Schodt
Aus der Frühzeit des Meisters

Ashridge, Earl Brownlow

Auf Leinwand, H. 1,30, B. 1,06

Bildnisgruppe

A portrait-group

Aus der Frühzeit des Meisters

Portrait

Dresden, Kgl. Gemäldegalerie

Auf Holz, H. 1,05, B. 0,76

Marie Clarisse, Gattin des Jan Woverius

Aus der Frühzeit des Meisters

Mary Clarissa, wife of John Woverius

Marie Clarisse, épouse de Jean Woverius

Nach einer Aufnahme von Franz Hanfstaengl, München

Petersburg, Eremitage

Auf Leinwand, H. 1,74, B. 1,17

Bildnis einer Dame mit ihrem Kinde

Portrait of a lady and her child

Aus der Frühzeit des Meisters

Portrait d'une dame et de son enfant

Nach einer Aufnahme von Franz Hanfstaengl, München

Budapest, Museum der bildenden Künste

Auf Leinwand, H. 1,12, B. 1,31

Bildnisgruppe

A portrait-group

Aus der Frühzeit des Meisters

Portrait

*Richmond, Sir Frederick Cook

Familienbildnis

A family-portrait — Aus der Frühzeit des Meisters — Portrait de famille

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Kassel, Kgl. Galerie

Auf Holz, H. 0,53, B. 0,45

Der Maler Jan Wildens

Aus der Frühzeit des Meisters

The painter John Wildens

Le peintre Jean Wildens

Nach einer Aufnahme von Franz Hanfstaengl, München

Wien, Hofmuseum

Auf Leinwand, H. 0,75, B. 0,58

Der Maler Jan Wildens

Aus der Frühzeit des Meisters

The painter John Wildens

Le peintre Jean Wildens

Nach einer Aufnahme von Franz Hanfstaengl, München

*Petersburg, Eremitage

Auf Leinwand, H. 1,16, B. 0,96

Familienbildnis

A family-portrait

Aus der Frühzeit des Meisters

Portrait de famille

Nach einer Aufnahme von Franz Hanfstaengl, München

* München, Pinakothek

Auf Leinwand, H. 1,24, B. 1,37

Der Maler Jan de Wael und seine Frau

Aus der Frühzeit des Meisters

The painter John de Wael and his wife

Le peintre Jean de Wael et sa femme

Nach einer Aufnahme von F. Bruckmann A.-G., München

New York, J. Pierpont Morgan

Auf Leinwand, H. 1,20, B. 0,93

Alexander Triest
1620

Durch freundliche Vermittlung des Herrn Charles Sedelmeyer, Paris

*Budapest, Sammlung von Lederer

Auf Leinwand, H. 1,39, B. 1,16

Nikolaus Rockox
1621—1622

*Paris, Mme. Ed. André

Auf Leinwand, H. 1,15, B. 0,95

Bildnis eines Syndikus

Portrait of a syndic

Aus der Frühzeit des Meisters

Portrait d'un syndic

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

* Petersburg, Eremitage

Auf Leinwand, H. 1,53, B. 1,77

Isabella Brant

Aus der Frühzeit des Meisters

Nach einer Aufnahme von Franz Hanfstaengl, München

*Florenz, Uffizien

Auf Leinwand, H 1,87, B. 1,23

Kaiser Karl V.

The Emperor Charles V. Aus der Frühzeit des Meisters L'Empereur Charles-Quint

Nach einer Aufnahme von Fratelli Alinari, Florenz

London, Wallace-Museum

Auf Leinwand, H. 1,02, B. 0,875

Selbstbildnis des Künstlers als Paris

Portrait of the painter himself as Paris

Portrait du peintre lui-même en Pâris

Aus der Frühzeit des Meisters

Nach einer Aufnahme von Franz Hanfstaengl, München

*Strassburg, Städt. Gemäldesammlung — Auf Leinwand

Selbstbildnis (?)

Aus der Frühzeit des Meisters

Portrait of the painter himself (?) Portrait du peintre lui-même (?)

Petersburg, Eremitage — Auf Leinwand

Selbstbildnis

Aus der Frühzeit des Meisters

Portrait of the painter himself — Portrait du peintre lui-même

Nach einer Aufnahme von Franz Hanfstaengl, München

*London, Duke of Grafton — Auf Leinwand, H. 1,19, B. 0,86

Selbstbildnis

Aus der Frühzeit des Meisters

Portrait of the painter himself — Portrait du peintre lui-même

* London, Nationalgalerie

Auf Leinwand, H. 0,57, B. 0,485

Selbstbildnis

Portrait of the painter himself

Aus der Frühzeit des Meisters

Portrait du peintre lui-même

Nach einer Aufnahme von Franz Hanfstaengl, München

*München, Pinakothek

Auf Leinwand, H. 0,80, B. 0,68

Selbstbildnis

Portrait of the painter himself

Aus der Frühzeit des Meisters

Portrait du peintre lui-même

Nach einer Aufnahme von F. Bruckmann A.-G., München

* Genua, Palazzo Rosso

Auf Leinwand, H. ca. 2,50, B. ca. 1,85

Anton Giulio Brignole-Sale
1622—1627

Nach einer Aufnahme von Fratelli Alinari, Florenz

Genua, Palazzo Rosso

Auf Leinwand, H. 2,00, B. 1,27

Paola Adorno

1622—1627

Nach einer Aufnahme von Fratelli Alinari, Florenz

London, Duke of Abercorn

Auf Leinwand, H. 2,30, B. 1,50

Paola Adorno

1622—1627

*Genua, Palazzo Rosso

Auf Leinwand, H. 2,00, B. 1,375

Geronima Brignole-Sale und ihre Tochter

1622—1627

Geronima Brignole-Sale and her daughter

Geronima Brignole-Sale et sa fille

Nach einer Aufnahme von Fratelli Alinari, Florenz

Venedig, Baron Georg Franchetti

Auf Leinwand, H. 2,05, B. 1,25

Ein Edelmann aus der Familie Brignole

A nobleman of the Brignole family — 1622—1627 — Un gentilhomme de la famille Brignole

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

* Genua, Kgl. Palast

Marchesa Catarina Durazzo

1622—1627

Nach einer Aufnahme von Giacomo Brogi, Florenz

Genua, Palazzo Durazzo Pallavicini — Auf Leinwand, H. 2,00, B. 1,375

Bildnis der Marchesa Catarina Durazzo-Adorno mit ihren zwei Kindern

Portrait of a Genoese lady with her two children — 1622—1627 — Portrait d'une dame génoise avec ses deux enfants

Nach einer Aufnahme von Sciutto, Genua

vorm. Paris, Sammlung † Rud. Kann

Auf Leinwand, H. 1,00, B. 0,94

Bildnis einer Marchesa Durazzo

Portrait of a Marchesa Durazzo 1622—1627 Portrait d'une marquise Durazzo

New York, R. W. de Forest

Auf Leinwand, H. 0,925, B. 0,74

Bildnis des Kardinals Durazzo

Portrait of the cardinal Durazzo 1622—1627 Portrait du cardinal Durazzo

Durch freundliche Vermittlung des Herrn Charles Sedelmeyer, Paris

Berlin, Marcus Kappel — Auf Leinwand, H. 1,00, B. 0,75

Bildnis einer Marchesa Lomellini-Durazzo

Portrait of a Marchesa Lomellini-Durazzo — 1622—1627 — Portrait d'une marquise Lomellini-Durazzo

Edinburgh, Corporation Art Gallery

Auf Leinwand, H. 2,65, B. 2,48

Die Familie Lomellini

The Lomellini family

1622—1627

La famille Lomellini

Nach einer Aufnahme von Franz Hanfstaengl, München

*Berlin, James Simon — Auf Leinwand, H. 1,055, B. 0,81

Marchesa Gropallo
1622—1627

*Modena, Marchese Imperiale-Coccapani — Auf Leinwand

Dogaressa Antonia Lercari
1622—1627

* London, Nationalgalerie

Giovanni Battista Cattaneo
1622—1627

*London, Nationalgalerie

Marchesa Cattaneo

1622—1627

New York, J. Pierpont Morgan — Auf Leinwand, H. 2,16, B. 1,45

Marchesa Spinola mit ihrem Kinde

Marchesa Spinola with her daughter — 1622—1627 — Marchesa Spinola et sa fille

Durch freundliche Vermittlung des Herrn Charles Sedelmeyer, Paris

* Berlin, Kaiser Friedrich-Museum

Auf Leinwand, H. 2,21, B. 1,47

Marchesa Geronima Spinola-Doria

1622—1627

* München, Pinakothek

Auf Leinwand, H. 1,06, B. 0,86

Don Filippo Spinola

1622—1627

Nach einer Aufnahme von F. Bruckmann A.-G., München

*Edinburgh, Earl of Hopetoun

Auf Leinwand, H. 2,17, B. 1,40

Filippo Spinola (?)

1622—1627

Nach einer Aufnahme von Franz Hanfstaengl, München

* Genua, Palazzo Doria (Via nuova)

Doña Polixena Spinola-Guzman de Legañes

1622—1627

*Madrid, Prado-Museum

Auf Leinwand, H. 2,04, B. 1,30

Doña Polixena Spinola (?)

1622—1627

Nach einer Aufnahme von D. Anderson, Rom

Genua, Palazzo Cambiaso

Bildnis einer Marchesa Spinola (?) und ihres Kindes

1622—1627

Portrait of a Marchesa Spinola (?) and of her child

Portrait d'une Marquise Spinola (?) et de son enfant

Edinburgh, Nationalgalerie — Auf Leinwand, H. 2,30, B. 1,50

Italienischer Edelmann, angebl. aus der Familie Gentili

1622—1627

An Italian nobleman of the Gentili family — Un gentilhomme italien de la famille Gentili

Nach einer Aufnahme von Braun, Clément & Cie, Dornach (Elsass)

* Berlin, Kaiser Friedrich-Museum

Auf Leinwand, H. 2,00, B. 1,16

Bildnis eines vornehmen Genuesers

1622—1627

Portrait of a Genoese nobleman

Portrait d'un gentilhomme génois

* Berlin, Kaiser Friedrich-Museum — Auf Leinwand, H. 2,00, B. 1,16

Bildnis einer vornehmen Genueserin

1622—1627

Portrait of a Genoese noblewoman — Portrait d'une dame génoise

London, Captain George Lindsay Holford

Auf Leinwand H. 1,97, B. 1,22

Marchesa Balbi

1622—1627

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Dresden, Kgl. Gemäldegalerie — Auf Leinwand, H. 1,17, B. 0,97

Fürst Rhodokanakis-Giustiniani

Portrait of the prince Rhodokanakis-Giustiniani 1622 Portrait du prince Rhodokanakis-Giustiniani

Nach einer Aufnahme von F. & O. Brockmanns Nachf., Dresden

*Paris, Louvre

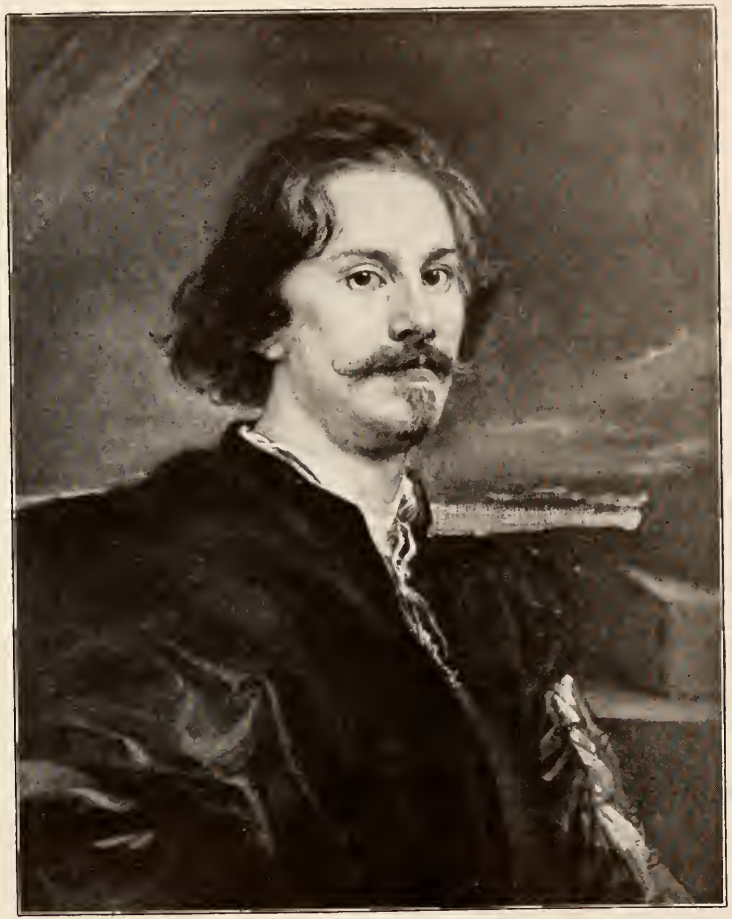
Auf Leinwand, H. 1,12, B. 0,92

Bildnis eines italienischen Edelmannes

1622—1627

Portrait of an Italian nobleman Portrait d'un gentilhomme italien

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)



Wien, Hofmuseum

Auf Leinwand, H. 0,75, B. 0,58

Männliches Bildnis

Portrait of a man 1622—1627 Portrait d'homme

Nach einer Aufnahme von Franz Hanfstaengl, München

Wien, Hofmuseum

Auf Leinwand, H. 1,12, B. 0,86

Fürst Rhodokanakis

1622—1627

Portrait of the prince Rhodokanakis

Portrait du prince Rhodokanakis

Nach einer Aufnahme von Franz Hanfstaengl, München

Kassel, Kgl. Galerie — Auf Leinwand, H. 1,90, B. 1,22

Bildnis eines italienischen Edelmannes

Portrait of an Italian nobleman — 1622—1627 — Portrait d'un gentilhomme italien

Nach einer Aufnahme von Franz Hanfstaengl, München

London, Wallace-Museum — Auf Leinwand, H. 2,03, B. 1,34

Bildnis eines italienischen Edelmannes

Portrait of an Italian nobleman — 1622—1627 — Portrait d'un gentilhomme italien

Nach einer Aufnahme von W. A. Mansell & Co., London

Genua, Palazzo Rosso — Auf Leinwand, H. 2,00, B ca. 1,30

Bildnis eines genuesischen Edelmannes

Portrait of a Genoese nobleman — 1622—1627 — Portrait d'un gentilhomme génois

Nach einer Aufnahme von Fratelli Alinari, Florenz

*London, George Salting

Auf Leinwand, H. 1,25, B. 0,94

„Le Prince d'Angri"
1622—1627

Wien, Galerie Liechtenstein

Auf Leinwand, H. 1,27, B. 1,01

Bildnis eines Edelmannes

Portrait of a nobleman

1624

Portrait d'un gentilhomme

Nach einer Aufnahme von Franz Hanfstaengl, München

Helsingfors, P. Sinebrychoff

Auf Leinwand, H. 0,73, B. 0,59

Bildnis eines italienischen Edelmannes

Portrait of an Italian nobleman 1622—1627 Portrait d'un gentilhomme italien

Paris, Charles de Bristegni

Auf Leinwand, H. 1,20, B. 0,90

Don Livio Odescalchi

Um 1623

Durch freundliche Vermittlung des Herrn Charles Sedelmeyer, Paris

*Florenz, Galerie Pitti

Auf Leinwand, H. 1,96, B. 1,45

Kardinal Guido Bentivoglio

The cardinal Guido Bentivoglio

Um 1623

Le cardinal Guido Bentivoglio

Nach einer Aufnahme von D. Anderson, Rom

Strassburg, Städt. Gemäldesammlung — Auf Leinwand, H. 1,47, B. 1,12

Bildnis einer Dame

Portrait of a lady — 1622—1627 — Portrait d'une dame

Berlin, Frau von Carstanjen — Auf Leinwand, H. 1,245, B. 1,01

Bildnis einer vornehmen Genueserin

Portrait of a Genoese lady — 1622—1627 — Portrait d'une noble dame génoise

Nach einer Aufnahme von F. Bruckmann A.-G., München

*Genua-Terralba, Marchese Cesare Imperiale

Gian Vincenzo Imperiale
1626

Genua, Palazzo Durazzo Pallavicini

Bildnis eines Knaben in Weiss

Portrait of a boy in white — 1622—1627 — Portrait d'un garçon en blanc

Nach einer Aufnahme von Sciutto, Genua

* Genua, Palazzo Durazzo Pallavicini

Three children

Gruppenbild dreier Kinder
1622—1627

Trois enfants

Nach einer Aufnahme von Sciutto, Genua

*Braunschweig, Herzogl. Museum

Auf Leinwand, H. 1,085, B. 0,905

Lukas von Uffel (?)

1622–1627

Nach einer Aufnahme der Photographischen Gesellschaft, Berlin

* Quernmore Park, William Garnett

Auf Leinwand, H. 1,04, B. 0,815

Bildnis des François Langlois gen. Ciartres

Portrait of François Langlois called Ciartres 1622—1627 Portrait de François Langlois nommé Ciartres

* Rom, Galerie des Kapitols

Auf Leinwand, H. 1,20, B. 1.00

Lucas und Cornelis de Wael

Lucas and Cornelis de Wael 1622—1627 Lucas et Cornelis de Wael

Nach einer Aufnahme von D. Anderson, Rom

Madrid, Prado-Museum

Auf Leinwand, H. 1,28, B. 1,00

Bildnis eines Musikers

Portrait of a musician 1622—1627 Portrait d'un musicien

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Welbeck Abbey, Duke of Portland

Sog. Bildnis eines „Antwerpener Senators“

Portrait of an "Antwerpian senator" 1622–1627 Portrait d'un « sénateur d'Anvers »

London, Nationalgalerie

Auf Leinwand, H. 1,15, B. 1,15

Bildnis eines Künstlers (?)

Portrait of an artist (?) 1622—1627 Portrait d'un artiste (?)

Nach einer Aufnahme von Franz Hanfstaengl, München

* München, Pinakothek — Auf Leinwand, H. 0,76, B. 0,56

Bildnis des Bildhauers Georg Petel

1622—1627

Portrait of the sculptor George Petel Portrait du sculpteur George Petel

Nach einer Aufnahme von F. Bruckmann A.-G., München

* New York, J. Pierpont Morgan — Auf Leinwand, H. 0,66, B. 0,545

Ambrogio Spinola

1627 (?)

Ambrogio Spinola Ambrogio Spinola

Durch freundliche Vermittlung des Herrn Charles Sedelmeyer, Paris

*Dresden, Kgl. Gemäldegalerie

Auf Leinwand, H. 0,90, B. 0,70

Bildnis eines Feldherrn

Portrait of a general

1624—1630

Portrait d'un général

Nach einer Aufnahme von Franz Hanfstaengl, München

* Wien, Hofmuseum

Auf Leinwand, H. 1,15, B. 1,05

Bildnis eines jungen Feldherrn

Portrait of a young general 1624—1630 Portrait d'un jeune général

Nach einer Aufnahme von Franz Hanfstaengl, München

*Haag, Kgl. Museum

Auf Leinwand, H. 1,13, B. 0,98

Sir Sheffield

1627

Nach einer Aufnahme von Franz Hanfstaengl, München

*Haag, Kgl. Museum

Auf Leinwand, H. 1,13, B. 0,98

Anna Wake, Gattin des Sir Sheffield

Anna Wake, wife of Sir Sheffield 1628 Anne Wake, épouse de Sir Sheffield

Nach einer Aufnahme von Franz Hanfstaengl, München

*Antwerpen, Museum

Auf Holz, H. 1,18, B. 0,95

Jean Malderus, Bischof von Antwerpen

Jean Malderus, bishop of Antwerp — Um 1628 — Jean Malderus, évêque d'Anvers

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Wien, Hofmuseum

Auf Leinwand, H. 1,12, B. 0,85

Johann von Monfort

John of Monfort — Um 1628 — Jean de Monfort

Nach einer Aufnahme von Franz Hanfstaengl, München

Petersburg, Eremitage

Auf Leinwand, H. 1,11, B. 0,93

Adriaen Stevens

1629

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

Petersburg, Eremitage

Auf Leinwand, H. 1,11, B. 0,93

Bildnis der Gattin des Adriaen Stevens

Portrait of the wife of Adriaen Stevens 1629 Portrait de l'épouse d'Adriaen Stevens

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

* München, Pinakothek

Auf Leinwand, H. 2,04, B. 1,31

Herzog Wolfgang Wilhelm von Pfalz-Neuburg

The duke Wolfgang William of Pfalz-Neuburg

Um 1629

Le duc Wolfgang Guillaume de Pfalz-Neuburg

Nach einer Aufnahme von F. Bruckmann A.-G., München

* Wien, Hofmuseum

Auf Leinwand, H. 1,17, B. 1,04

Carolus Scribani
1627—1629

Nach einer Aufnahme von J. Löwy, Wien

* London, Wallace-Museum

Auf Leinwand, H. 2,12, B. 1,21

Philippe le Roy

Philippe le Roy 1630 Philippe le Roy

Nach einer Aufnahme von W. A. Mansell & Co., London

London, Wallace-Museum — Auf Leinwand, H. 2,12, B. 1,21

Bildnis der Gattin des Philippe le Roy

1631

Portrait of Philippe le Roy's wife — Portrait de l'épouse de Philippe le Roy

(Nach einer Aufnahme von W. A. Mansell & Co., London

*Brüssel, Herzog von Arenberg

Auf Leinwand, H. 1,10, B. 0,94

Anne-Marie de Camudio

1630

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

* Dittersbach (Schlesien), R. von Decker

Auf Leinwand, H. 2,25, B. 1,40

Maria de' Medici
1631

Lille, Museum

Auf Leinwand, H. 1,09, B. 1,24

Maria de' Medici
1631

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Madrid, Prado-Museum

Auf Leinwand, H. 1,14, B. 1,00

Graf Heinrich van den Bergh

The count Henry van den Bergh 1629—1632 Le comte Henri van den Bergh

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Wien, Hofmuseum — Auf Leinwand, H. 1,76, B. 0,96

Prinz Ruprecht von der Pfalz

Rupert, prince of the Palatinate — 1630—1632 — Rupert, prince du Palatinat

Nach einer Aufnahme von Franz Hanfstaengl, München

*Wien, Hofmuseum — Auf Leinwand, H. 1,76, B. 0,95

Prinz Karl Ludwig von der Pfalz

Charles Louis, prince of the Palatinate — 1630—1632 — Charles Louis, prince du Palatinat

Nach einer Aufnahme von Franz Hanfstaengl, München

* Althorp House, Earl Spencer — Auf Leinwand, H. 2,10, B. 1,25

Graf Albert von Arenberg

The count Albert of Arenberg — 1630—1631 — Le comte Albert d'Arenberg

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Petersburg, Eremitage

Auf Leinwand, H. 1,08, B. 0,83

Jan van den Wouver

1632

Nach einer Aufnahme von Franz Hanfstaengl, München

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